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LEIA!

Carrie Fisher
on playing the
Princess

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Star Wars Insider, Titan Magazines,
2819 Roswell Lane, Aurora, IL 60009,
U.S.A.

UNITED KINGDOM
Star Wars Insider, 144 Southwark Street,
London SE1 0UP, U.K.

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"The princess? She's here?"

—Luke Skywalker, *A New Hope*

I'm guessing that I won't be the only one who can say that Princess Leia was their first love. It was perhaps the contradictions in her character that first attracted me to her: her regal stature, complete with brilliant white dress, juxtaposed with her punky, sparky attitude and no-nonsense manner, which went unchanged when dealing with scoundrels or Sith Lords.

In school playground games, I always played the role of Luke Skywalker. Not just because he was the hero and a Jedi who wielded a lightsaber, but because he was obviously going to win Leia's hand in the end. Then Leia declared her love for Han. Oh! Things never quite turn out as you think they will.

Later generations no doubt feel the same way about Padmé, who wowed male viewers in *Attack of the Clones*. Much like her daughter, she sometimes needs to be rescued, but given the opportunity she's not one to be sidelined. She's beautiful, brave, and resourceful. Another classic *Star Wars* heroine.

Still, my love for Leia remains unwavering. In fact it burns brighter than ever. And to prove it, this issue we have an exclusive never-before-published interview with the princess, or, rather, the incomparable Carrie Fisher—then just a young actress on the verge of superstardom. And before she was my first love....

May the Force be with you all,

Jonathan Wilkins
Jonathan Wilkins,
Editor

STAR WARS

OCTOBER 2012

Contact Us: U.S. Star Wars Insider,
Titan Magazines, 2819 Roswell Lane, Aurora,
IL 60009, U.S.A.

Contact Us: U.K. Star Wars Insider,
144 Southwark Street, London SE1 0UP, U.K.

EDITORIAL
Editor Jonathan Wilkins
Senior Editor Martin Eden
Art Editor Oz Browne
Editorial Assistant Tom Williams

LUCASFILM

LUCASFILM
Executive Editor J. W. Rinzler
Brand Communications Manager
Pablo Hidalgo
Art Director Troy Alders
Bartha Tracks Mary Franklin
Director of Publishing Carol Roeder

CONTRIBUTORS
Daniel Wallace, Leland Y. Chee,
Peter Vilmar, Jason Fry, James Burns,
Mark Newbold, Tom Hodges,
Tory A. Rowe, Pablo Hidalgo, Ari Mannell,
Thomas G. Smith

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& Jackie Flock
Production Controller Bob Kelly
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Operations Director Leigh Baulch
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THIS ISSUE....

"REMEMBER...THE FORCE WILL BE WITH YOU, ALWAYS."—OBI-WAN KENOBI, *A NEW HOPE*, 1977

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ATTACK
OF THE
CLONES
WAR

The cast and crew
celebrate 10 years
of Episode II



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COVER STORY!

This issue of *Star Wars Insider* is available with an image-only cover exclusively for subscribers. There's also an exclusive cover image that is available only at selected comic stores! To get your subscriber's cover every issue, go to www.starwarsmagazines.com

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NEWSSTAND EDITION



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LAUNCH PAD



THE LATEST UPDATES FROM THE *STAR WARS* UNIVERSE



Left: Obi-Wan and Bo-Katan join forces!

Below: The Well of Souls relocates to San Diego. Just don't lift the lid on that Ark! (Photo: Pablo Hidalgo)

SNAKES ALIVE!

SPECIAL REPORT FROM COMIC-CON INTERNATIONAL

Although Celebration VI is the place to be for convention-goers this year, those *Star Wars* fans who attended San Diego Comic-Con International were treated to some memorable sights and news this past July. The massive Lucasfilm pavilion on the exhibit floor once again experienced a steady flow of traffic, while a panel devoted to *Star Wars: The Clone Wars* was filled to capacity. In it, supervising director Dave Filoni and series head writer Matt Michnovetz offered tantalizing glimpses into what Season Five has in store.

In addition to a clip from the premiere episode, "Revival," which featured Maul

and Savage Tear their way through a space station, the panel revealed an explosive clip from "The Lawless," an episode much later in the season. Filoni warned the spoiler-sensitive to look away, but no one could resist the visuals of Darth Sidious, striding with dark purpose, in the flesh, on Mandalore. Or of Obi-Wan Kenobi, in Mandalorian armor, fighting alongside Bo-Katan against other Mandalorian warriors.

As revealing as these clips appeared to be, it's really just the start of things. Celebration VI promises a deeper dive



into the future of the series.

IT HAD TO BE SNAKES

It may seem hard to stand out in a crowd of over 120,000 attendees crammed into San Diego Comic-Con International, but the display Lucasfilm cooked up for *Indiana Jones: The Complete Adventures* on Blu-ray captured the attention of many passersby. In a glass-encased recreation of the Well of Souls chamber, about 50 wriggling snakes slithered over each other, over a re-creation of the Ark of the Covenant, and up the hieroglyphics-lined walls to where Indy's legs dangled into the pit. 🐍

COURSE OF THE FORCE

Quite literally on the road to Comic-Con was the inaugural run of Course of the Force, an Olympic-style lightsaber relay where participants—many of them in *Star Wars* costumes—made the journey from Santa Monica to San Diego while raising funds for the Make-a-Wish Foundation. Accompanying the relay was a motorized re-creation of Jabba the Hutt's sail barge that kept pace with the runners. And while the costumes and barge may have caused some traffic delays, any burgeoning road rage quickly evaporated once drivers realized the Force was on the road. Masterminded by Chris Hardwick of Nerdlist Industries (see the interview with him in *Star Wars Insider* #134), the event raised over a quarter of a million dollars for charity. 🙌





FIRST LOOK!

Here's an exclusive glimpse of the forthcoming *Star Wars: A Galactic Pop-Up Adventure* by Matthew Reinhart, which will be released on October 16. The intricate book will feature pop-ups, working lightsabers, pull tabs, and explore the three prequel movies; a limited edition will also include a pop-up homage to *Star Wars: The Clone Wars*. 🌌

REMEMBERING KAY FREEBORN



Insider is sad to report the death of Kay Freeborn. The wife of creature creator Stuart Freeborn, Kay was a talented makeup artist in her own right.

In an interview published in *Insider* issue #102, Mrs. Freeborn recalled her *Star Wars* experiences: "The cast was truly wonderful to work with. Our son, Graham, was the makeup artist for Sir Alec Guinness and Mark Hamill, and did the makeup for the bully in the Cantina who picks a fight with Luke Skywalker. Carrie Fisher was so sweet and fun. We could hear her singing and laughing as she made her way down the corridor! I have a particular affection for the people who played the Ewoks. They were so excited to be working on the film and really embodied those little characters."

Makeup expert Tom Spina met Kay in 2005:

"She was an absolutely lovely woman. She was very friendly and sharp as a tack. She recalled quite a bit from nearly 50 years in the makeup business, and I was enthralled by the stories both she and Stuart shared. When Stuart told a story about makeup for a Jayne Mansfield picture, I especially remember her slyly remarking, 'Oh, it's difficult being Stuart Freeborn!'"

"When looking through old behind-the-scenes photos from 2001: *A Space Odyssey*, *Star Wars*, *Superman: The Movie*, and so many other films, Kay appears as often as Stuart and Graham [if not more!]. I can only hope her talent and contributions to so many of our favorite films will someday receive greater recognition."

Our deepest sympathy goes out to Stuart, and all of Kay's family and friends. 🌟

POPTASTIC! *Insider* gave the little Lord Darth Vader, complete with his iconic helmet and lightsaber, a special place in our hearts. A lightbulb clicked above the heads of our readers when we saw the little Lord Vader. We were so excited and inspired, we were scratching their heads in their heads.

Above, left: Poptastic! Darth Vader dominates two pages of an all-new pop-up book!

Above, right: Kay Freeborn gives Chewbacca a quick brush up! **Above, right top:** Kay and Stuart in 2005. [Photo: Tom Spina]

Above, right: Kay [middle] is flanked by son, Graham, [left] and husband, Stuart [right].

THE PERILS OF BEING INDY!

INSIDER TALKS TO HARRISON FORD'S STUNT DOUBLE, VIC ARMSTRONG, THE *OTHER* MAN WHO PLAYED INDIANA JONES AND HAN SOLO!

Right, this page: Cover image for Vic Armstrong's autobiography shows the man himself in a typical pose!

Opposite page, top: Always ready for action, Armstrong and Harrison Ford pose on location.

Opposite page, far right: A rare *Return of the Jedi* Action Figure Free Offer Shop Display from France, that was produced for Christmas in 1985. One of many artifacts to be found at the Louvre!

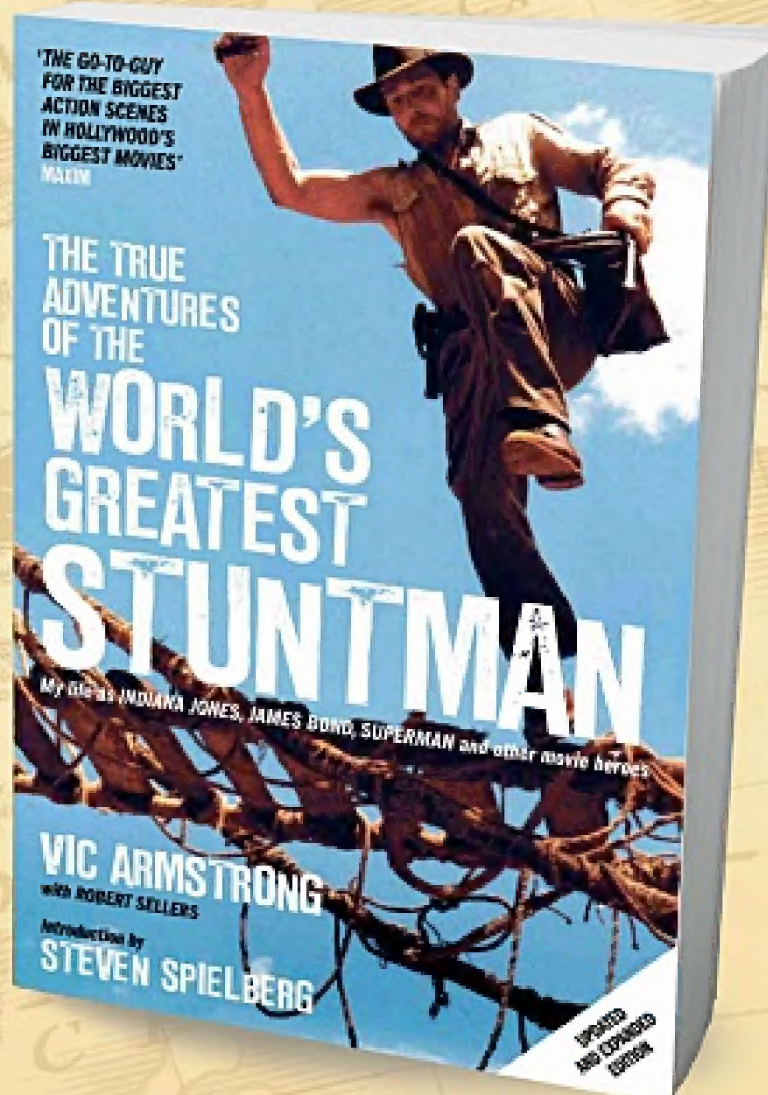
SWI: How did you come to be Harrison Ford's stunt double?

VA: David Tomblin—first assistant director on the *Indiana Jones* films—called me and said, "We've got this actor in our film; you're a dead ringer for him. Can you come to Tunisia?" I got on the set and a man started shouting "Harrison!" I kept walking on and he grabbed and spun me around. It was Steven Spielberg. He said, "You're not Harrison." He called Dave Tomblin and said, "Dave, he looks just like Harrison!"

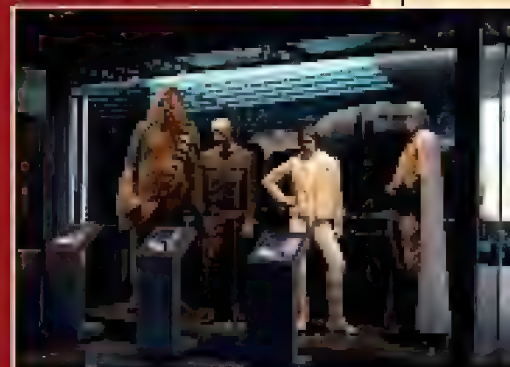
The first thing I got involved with was the fight around the revolving airplane. I remember we'd finished our four-day shoot for that fight and Steven said, "Look at that, we had 52 storyboards when we started and we did over 212!" New ideas kept coming up. It wasn't plotted out months in advance. A lot of it was genuinely coordinated on the day, which made it look spontaneous and real. It drives me mad when you see fights in movies and one guy goes *whack, whack, whack*—now it's your turn—*bang, bang, bang* and nothing happens. Each one of those punches we had had a consequence to the sequence.

Is Harrison the sort of actor who wants to have a go at the stunts himself?

He always wants to do it himself. He's such a professional; he wants every nuance in his character. Obviously, there are things that you can't risk. It's a huge movie, and if he gets hurt and you can't recognize his face, we'd be in trouble. It makes more sense if I can do it. But he's really gung-ho; he'll do anything. On *Temple of Doom*, Harrison had back trouble and they'd shipped him off to the States for eight weeks. They shot me in the costume and kept the film running. Harrison came back after serious back surgery and went straight into the "rematch" fight on the conveyor belt with Pat Roach. He's a real pro.



EVENTS



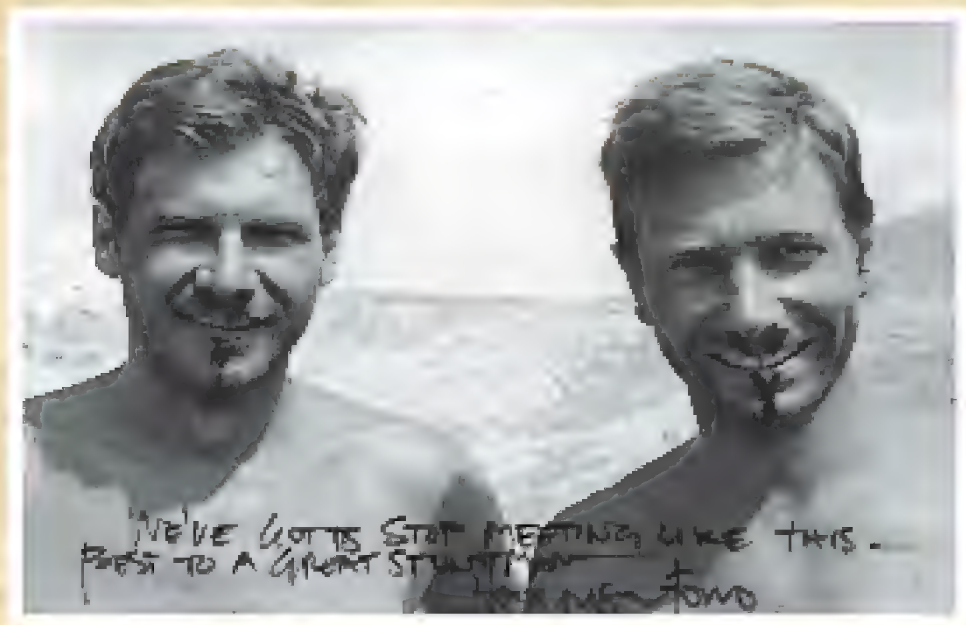
The *Star Wars: Identities* interactive exhibition (above) reaches Edmonton, Canada, from October 27 to April 1, 2013.

Indiana Jones and the Adventure of Archaeology arrives in Santa Ana, California, from October 12 to April 21, 2013.



STAR WARS AT THE LOUVRE!
An exhibition of *Star Wars* toys will be held from October 4, 2012, to March 17, 2013, at the Gallery of the Toy Museum of Decorative Arts.

The exhibition traces 35 years of the history of toys and products derived from this saga with a selection of 400 toys and objects drawn primarily from figurines manufacturer Hasbro and its subsidiary, Kenner. These toys all come from the ScienceFictionArchives.com, founded in 2008 by Arnaud Grunberg.



In *The Last Crusade*, you jumped from a horse to the tank. How much preparation did that entail?

It took me three months. I was involved with all the location planning, then I had to train the horse, teaching it to run in a straight line whilst standing up and launching myself. You're putting all of your bodyweight onto that horse, and as you kick you have to travel at least 18 feet sideways, laterally.

At the same time, I was training the horse to run when I swung out of the saddle and bent down to the ground because there was a gag where I picked up a rock and stuffed it into the barrel of the tank. That's not an easy thing to do. It took about three months to get it all right, just to get that one shot.

Did you get it right on the first take?

No! I kicked off and instantly knew I was in deep doo-doo! I looked like Tom and Jerry running through the air, just scrambling trying to get onto the back of a tank and not hit the tracks.

It puts the pressure on then, because it's an hour turnaround while everything is arranged for take two! It worked perfectly the next time.

Is it true that you made a brief cameo as Han Solo when you doubled for Harrison on *Return of the Jedi*?

I did a small bit on *Jedi*. I was tied up and the Ewoks were dragging me through the trees at Elstree. That was quite fun, actually! ☺

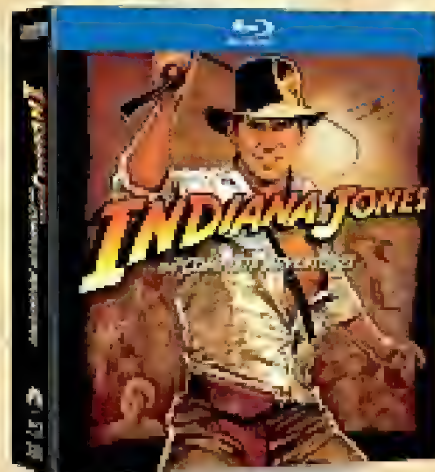


EXPANDED

The True Adventures of the World's Greatest Stuntman by Vic Armstrong is out now in paperback from Titan Books.

The Complete Making of Indiana Jones by J. W. Rinzler is also out now, from Del Rey books (above).

See Vic in action as Indy when *Indiana Jones: The Complete Adventures* (left) is released on Blu-ray, September 18.



UNIVERSE

SAVE THE LARS HOMESTEAD: MISSION ACCOMPLISHED!

FANS RESTORE A CLASSIC *STAR WARS* ICON! REPORT BY MARK DERMUL

Six devoted *Star Wars* fans who came up with a plan to save the iconic movie location known as the Lars Homestead have completed their task. After appealing for funds to restore the dilapidated igloo that was featured in *A New Hope*, no fewer than 425 "saviors" donated the required \$10K.

On May 25, 2012, the 35th anniversary of *A New Hope*, the six got together in Belgium to kick off their project. The four founders—Mark Dermul (Belgium), Terry Cooper (UK), Mark Cox (UK), and Robert Cunningham (USA)—were joined by Imanuel Dijk (Netherlands) and Michel Verpoorten (Belgium) and then took off to Tunisia on Saturday, May 26, where they landed at noon.

When they arrived in Tazeur, they met up with local government officials and the contractor. A list of required materials and tools was made and the damage assessed. They knew they would have their work cut out for them, but this only strengthened their resolve.

They prepped the site in a sweltering heat of 43°C (109°F), clearing it of debris and discarding the non-salvageable parts of the "igloo." The homestead had to be completely reinforced with wooden batons, panels, and chicken wire.

The hired workforce of three local builders was a tremendous help. "Without their knowledge of building in these harsh conditions, we would not have pulled it off," Dermul recalls. "They clearly had no trouble working in this heat, while we were suffering badly. Dehydration set in rather quickly and we soon found ourselves in need of shelter from temperatures way above what you would consider healthy."

"The positive response by fans to our daily updates on Facebook kept us focused. But truth be told, we spent most of those afternoon hours sheltering, applying sun block factor 50, gulping down water, and cursing the desert conditions. It was a living hell."

By Thursday morning, the final day, a lot still had to be done. "We had no other option than to apply a double layer of sun block, grit our teeth and get back out there." By noon, they completed the plastering and started work on the decorations: the door arch and



Left: The international team restores the Lars family homestead, to the extent that they re-created the entry coder at the front door! (Photos: Mark Dermul)



the so-called "entry-coder" that Terry had made, based on footage from *A New Hope*.

The sun beat down on them while they put on 40 liters of white paint, putting the igloo back into pristine form. "We did not weather it ourselves, since we knew the desert would do that in due course," Dermul continues. "Three months from now, the igloo will look like it did in *A Crack in the Clones*. Give it six months and it will look like it did in *A New Hope*."

By 7pm, the last brush-strokes were applied and the site was cleaned up. They could take a step back and sigh. "We did it. The Lars Homestead is totally rejuvenated and even stronger than before, making sure it will last longer than a decade this time."

We have erected a plaque explaining the project in detail (in Arabic, French, and English), in the hope of protecting the homestead from overzealous fans who feel inclined to take home a souvenir. Allow her to remain there for generations of fans to come. After all, that's why we did what we did. ☺

STAR WARS AWARDS

The poll has now closed on the *Star Wars Insider* awards. See who won next issue!

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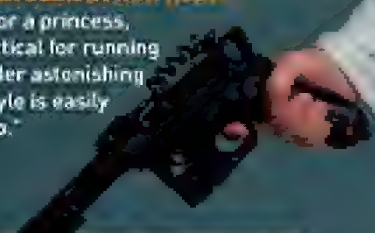
BEFORE *STAR WARS* FIRST HIT THE THEATERS, CHARLES LIPPINCOTT, LUCASFILM VICE PRESIDENT OF MARKETING AND MERCHANDISING, TALKED WITH MANY OF THE KEY CAST AND CREW ON THE MAKING OF THE FILM. IN THESE INTERVIEWS, WHICH *INSIDER* WILL BE FEATURING IN UPCOMING ISSUES, THE SUBJECT MATTER WOULD SOMETIMES STRAY FROM THE FILM. WHEN LIPPINCOTT SPOKE WITH CARRIE FISHER ON JANUARY 4, 1977, THEY DISCUSSED THE YOUNG STARS' INTERESTS IN OLD FILMS, COMIC BOOKS, AND LITERATURE, ABOUT BECOMING AN ACTRESS—AND ON BEING SILLY.



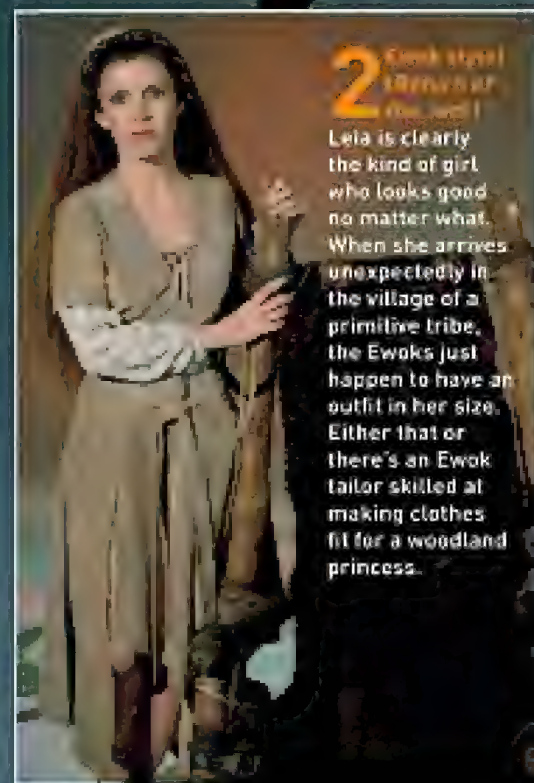
LEIA'S GREATEST LOOKS!

WHETHER LEADING AN ESCAPE FROM THE DEATH STAR OR BIDDING HER TIME CHAINED TO JABBA THE HUTT, PRINCESS LEIA ALWAYS MANAGES TO LOOK HER REGAL BEST.

1 Diplomatic mission suits LA new look
The perfect look for a princess, although less practical for running around the Death Star. Her astonishing "cinnamon buns" hairstyle is easily cinema's most iconic "do."



2 Silk steel
Lara is clearly the kind of girl who looks good no matter what. When she arrives unexpectedly in the village of a primitive tribe, the Ewoks just happen to have an outfit in her size. Either that or there's an Ewok tailor skilled at making clothes fit for a woodland princess.



Charles Lippincot: When did you decide you wanted to get into entertainment?
Carrie Fisher: I don't remember, but it was always assumed that I would do it, so I kind of went along with that assumption.

For a very short time, I did want to be a teacher. One of my teachers had her room all pink, even pink chalk, and I thought that was really neat. She had committed herself to making the room pink and it seemed like she had a lot of power, and I kind of wanted that power that she had. I also wanted to be a stewardess, so I could travel; I don't know why, because I hate planes—although I can't hate them too much because I fly around a lot. But mostly, I always wanted to do this, acting.

Was acting just something you were drawn into?

When I was in 6th grade, I did my first play. I played a squaw in the 7th grade production—it was really big stuff! I was the big kid on campus that year. And I used to take musical comedy courses. I always liked it; it was like recess to me. And it was a way of getting out of school, too.

You didn't like school?

No, I don't think so. Some of it I liked. I hated math, like the rest of the kids. Math and liver, just like everybody else! I don't remember ever thinking, *I think I'll go into show-business.*

You know, Halloween was ridiculous at our house—and you get an endless Halloween when you're an actress. You get to dress up and pretend you're somebody else, all the time. I like doing that.

You started out singing. When did you start acting? Or was it always a combination of both?
I think it was always a combination of both. I wanted to do musicals, early on. But the singing stuff started first.

Stage musicals or movie musicals?

Both. They don't do them anymore, all that Judy Garland stuff.

This is all a form of fantasy.

Musicals are. Because you have to be willing to be fools just like in fantasy stuff. But now they're getting more realistic.

Then there is a realistic fantasy, like *Taxi Driver*... which pretends to be realism, but is really fantasy. It's borderline, almost schizophrenic.

It uses that one element where it exceeds reality. But when I saw *2001*, I liked pretending that I understood that movie. I was really young when I saw that. We saw it a couple of times.

I hear you're interested in certain types of singers, big band singers like Helen Forrest?

My mother [actress Debbie Reynolds] had a nightclub act on the road when I was 13, and I started listening to everything. I loved old songs and I loved old movies. Helen Forrest sang "Skylark," I think. I love big bands and I used to go to Vegas—at about three—not a great place for a kid, but I would go there and it was just more than you could know what to do with. There was this huge band and I was overwhelmed.



"OUR HOUSE WAS ON THE STAR MAP, SO PEOPLE WOULD COME BY AND TAKE PICTURES ALL THE TIME."

Who did you hang out with as a kid?

Kids my own age, my brother, for a time. We used to put on skits and we always played something or other. When I grew up, there were always cameras around. If something was going on, my mother would say, "Wait, let me get the camera." So we were always doing stuff in front of the camera.

And also, our house was on the movie star map, so people would drive by and take pictures of us all of the time. So I have this thing about that—I don't like having stills taken of me at all. I start to get crazy and I sweat. I never sweat—hey, I'm like a Barbie doll! But I don't like stills much, because I can never pretend the camera isn't there. But I always liked the movie camera, because you could always do what you wanted and you didn't have to worry about standing a certain way or being still. And we used to make home movies all the time.

We got started on movies really early because we had a projection room. We were privileged: We used to always get movies at the house. There was a book of all the movies you could rent, and we would just go crazy. That was fun.

Those years were very movie-orientated. That's how I grew up, so I don't know anything about anything else. I can't do anything else. I can't! Don't make me!

What about reading? Were you ever into fantasy books?

I used to read books before I could read. I used to look at them and make up stories to go along with them. I used to go in the closet and read books. I'd go in with my flashlight and read books aloud to myself. There are a lot of good kids' books. *The Secret Garden* is good.

I did a lot of reading when I was a kid. That's why no one was really worried when I dropped out of high school—except me, now...!

So what were your interests in reading?

When I went to Central [a drama school in London], they gave you a lot of classics to read, which I hadn't really read. And Shakespeare. But before that, everything: Hemingway, Fitzgerald, and so forth. I wanted to do all of that. There was a group of us that would go through one author at a time.

What age was this?

About 14 or 15. We also read George Orwell [1984 and *Animal Farm*]. Orwell is sort of science fiction, isn't it?

Do you like sci-fi books and movies?

When I was about 16, I saw a movie on television that scared the hell

Carrie Fisher: Once a movie star, always a movie star. Fisher's career took off when she played Han Solo's love interest, Princess Leia, in *Star Wars*.

After that, she starred in *Shogun*, *Runaway Train*, *Shogun*, and *Shogun*.

With *Star Wars*, she became the first woman to be named "Most Powerful Woman in the World."

She also wrote the screenplay for *Star Wars*.

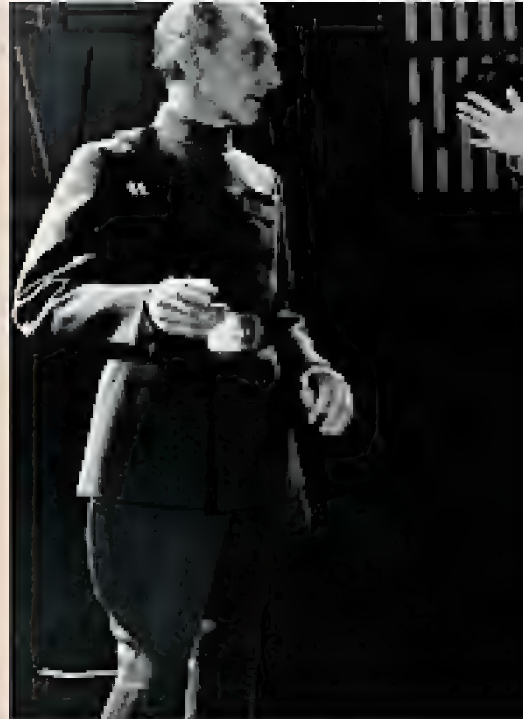
She later wrote the screenplay for *Star Wars*.



LEIA'S GREATEST LOOKS!

3 Sultry Slave (*Return of the Jedi*)

She may look beautiful, but she's not helpless, as Jabba would later learn the hard way. Leia's gold bikini may be worn grudgingly, but male fans will be thinking of Han's line from a deleted scene from *Empire*: "You should wear girls' clothes all the time."



out of me. I don't even know what it was, but it took place on the moon. I used to be afraid of Martians coming down. There was an invisible Martian in the movie. He had an electric field about 10 feet high and if you got thrown into that—ARGGHH!—you died. That riveted me, so I went out and got some science fiction.

I've heard you like Ray Bradbury. Do you like his strong style of writing or the stories?

Both. He isn't even one of the most well-known scientists among people who don't know that much about science fiction. He's one of the most read.

Lately, I've seen a lot of science fiction films. There was one they showed on television where the Gods give one man power—*The Man Who Could Work Miracles*. And then there are ones with Raymond Massey in *Things to Come* and *Transatlantic Tunnel*.

Really? You saw those in London or here?

New York. They have festivals all the time on certain types of films.

Did you ever read comics?

Yeah. Archie for a brief period. Then my favorites were those Love comics. They still have them and I am still riveted by them. They give you dating tips, which are my favorite! How to say no, how to act if you want to get kissed goodnight.

They have *True Love*, and *Young Romance* and *Just Married*. That's one of my favorites. I read one



where a couple got married and on the honeymoon the bride realized it was just a crush. They were some of the most bizarre stories you ever read in your life, and I love those.

There are a series of terrible comic books out. One called *Slime*, one called *Despair*. The covers are really funny. I don't really read them. I just like the covers.

Do you ever watch much TV?

Some. The terrible kind. I used to deliberately fake being sick so I could stay home and watch *Andy of Mayberry*. There were four shows—one right after the other in the morning—that I used to love to watch. I like *I Love Lucy* a lot. *The Real McCoys*. *Outer Limits*! I did watch that. The one guy went up to Mars and came back with a terrible disease. And also came back with plants that bled and were alive and would kill people.... All that stuff was fun. Bleeding plants, it's great.

I used to watch the old movies, like a Loretta Young movie and stuff like that.

Which other old movies?

Everything. Comedies. I used to go through the *TV Guide* and check off the comedies and make sure I'd be home for that. Cary Grant and Irene Dunne, Frank Capra. The sophisticated ones.

You aren't interested in Laurel and Hardy?

Oh! Riveted. Moved. Destroyed by them. Oh, yes. I bought a *TV Guide* and made sure I saw every movie in it. *Way Out West*. Every one of them. Oh, I loved them.... And the Marx



LEIA'S GREATEST LOOKS!

4 Braided for battle (*The Empire Strikes Back*)

Leia's braided hair and no-nonsense military attire on Hoth shows she means business, whether defending the rebel base or herself from Han Solo's amorous advances!

Above: Working with Peter Dinklage (far left) and George Lucas (middle) on *A New Hope*.

This page: Ready to repel the forces of evil in *The Empire Strikes Back*.

LEIA'S GREATEST LOOKS!

5 Cloud City | *The Empire Strikes Back*
Lando said it best: "You look absolutely beautiful. You truly belong with us here in the clouds." The old smoothie!

Opposite page, from top: *Star Wars'* greatest unfold romance? Leia and Chewie go behind Han's back! Carrie and Mark Hamill enjoy a joke on location at Gripper Valley during the shooting of *The Return of the Jedi*. Carrie and Harrison Ford have fun in the *Millennium Falcon* during the shooting of *The Empire Strikes Back*.

Brothers in Night at the Opera. We used to watch that all the time. We had a copy of that once and got a projector and ran it about six times. We watched some of it backward.... The scene with all of the people going into the state room, and then the door opens and all of the people pour out. Most comedies, I love them. Then I started liking the real movies.

We used to go out to Westwood and go from one theater to the other and live for when the movie was going to come out. That's what people mostly talked about. We would mostly talk about when movies were coming out. That's all I ever did when I was a kid.

"WHEN I WAS 16, MY MOTHER DID A HORROR MOVIE AND SHE DIED IN IT. I'M GLAD SHE DIDN'T DO IT WHEN I WAS YOUNGER."

Did you like *Ryan's Daughter*?

We'd go to see *Gone with the Wind* and all of those... And I always wanted to know how they did all of the effects in there because I was real scared. There were the scenes with blood.

When I was 16, my mother did a horror movie and she died in it. What's the Matter with Helen. In the last shot, she was dead with blood running out of her mouth. I'm glad she didn't do it when I was younger. She said she waited. But I always wanted to know how that was done. I would sometimes watch her film, but not that much. One time, when I was really young, I saw her in old woman make-up, in *How the West Was Won*. She got dressed up to look about 50, and it was amazing. It was magic. I couldn't figure out how they'd done it and I always wanted to do that. I like knowing how they do the tricks.

Did she take you on set often?

When she'd go on location, we used to go and visit her. It looked fun. It looked like everyone was having a good time. They probably weren't.... But when I was a kid it looked like grown-up recess. ☺

EXPANDED

Keep up to date with Carrie on Twitter @CarrieFFisher and via her official website carriefisher.com

UNIVERSE



"CHARMING, TO THE LAST."

CLASSIC PUT-DOWNS FROM THE PRINCESS OF PITH!



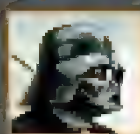
"We'll see how fast this wailing carpet gets in [Jawa]!"

Ouch! What did Chewie do to deserve that? [ANH]



"Would it help if I [scream] and pester?"

Careful what you say to the designated driver, your highness! [ESB]



"Darth Vader. Only you could be so bold."

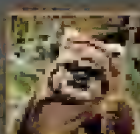
A teenager is sarcastic to her parent—with a twist!! [ANH]



"[sarcastic] Tarkin, who could have expected [first] your [sarcastic] Vader's [sarcastic] [sarcastic]!"

[sarcastic] "You [sarcastic] when I was [sarcastic] on [sarcastic]!"

Not only was Tarkin evil, but he also had personal hygiene issues! [ANH]



"You're a jittery little thing, aren't you?"

Careful, Leia—he looks cute but he's also carrying a very sharp spear! [ROTJ]



"I don't know where you got your [sarcastic] [sarcastic] brain!"

Arguing with Han—Leia is [sarcastic]! [ESB]

10TH ANNIVERSARY!

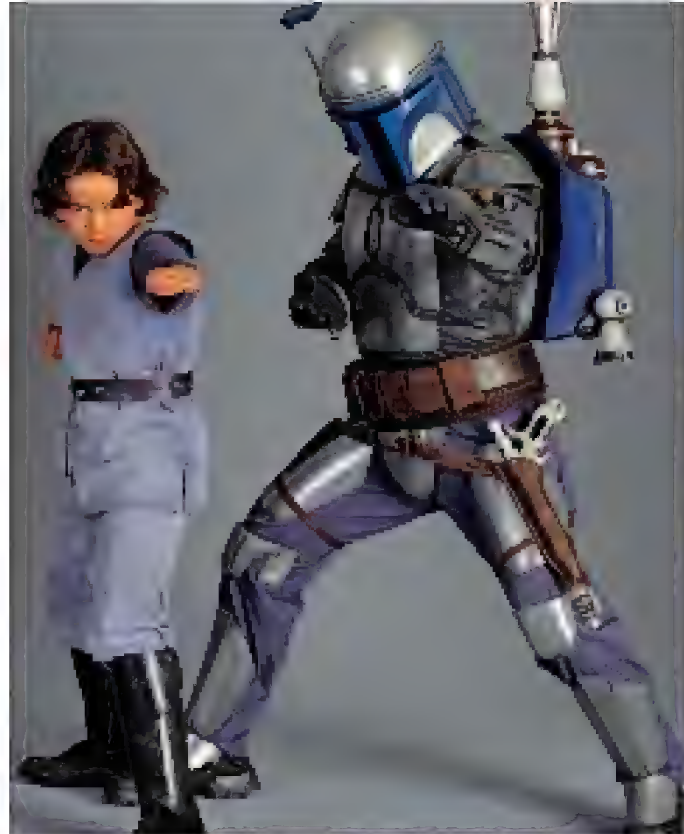


STAR WARS EPISODE II ATTACK OF THE CLONES

IN THEIR OWN WORDS

THE CAST ON THE MAKING OF EPISODE II.

INTERVIEWS BY MARK NEWBOLDALL FAST QUOTES TAKEN FROM THE SET OF THE MOVIE.



"I'M JUST A SIMPLE MAN TRYING TO MAKE MY WAY IN THE UNIVERSE."

TEMUERA MORRISON PLAYED A KEY ROLE AS BOUNTY HUNTER JANGO FETT, NOT ONLY DAD TO BOBA FETT, BUT ALSO "DAD" TO MILLIONS OF CLONE TROOPERS! *INSIDER* SAT DOWN WITH THE NEW ZEALAND-BORN ACTOR TO LOOK BACK ON *STAR WARS: EPISODE II ATTACK OF THE CLONES*. (INTERVIEWED IN 2012)

Star Wars Insider: What was your mindset going into the film, and how did you work to make Jango an equal of his Jedi foes?

Temuera Morrison: I was very nervous when I started on the movie. My first scene was the one in which Jango and Obi-Wan meet on Kamino. I had to resort to my Maori Warrior side in order to increase my confidence in playing such a strong character with so much backstory. I played some of those initial scenes as if I was in a poker game and I had an ace up my sleeve. I tried not to let Ewan McGregor's splendid performance intimidate me whatsoever.

There is an easy and very heartfelt warmth between Boba and Jango. Did that echo your own relationship with young Daniel Logan?

Yes, very much so. I took Daniel under my arm and treated him like my own son.

What were your impressions of working with George Lucas?

It was a wonderful experience. I was a great fan of his film, *American Graffiti*. I was so nervous at times, but George would say, "Just pretend it's another day in the Olive Grove." George projects a nice relaxed energy and keeps things cordial on set. He has a warm nature, wears jeans and checked shirts, is very generous, and likes to create a fun atmosphere. He also put up with my singing antics on set!

Jango perishes in the Geonosis arena. If he had survived, what do you think he would have gone on to do?

He'd be running the galaxy and be married to Zam Wessell. I was most disappointed when I lost my head, especially so early in the saga when things were looking good!

What are your favorite memories from the *Attack of the Clones* set?

Besides the lunches? You knew you were in a big movie because of the size of the sets, the lighting rigs, and so on. I enjoyed wearing my costume and could see the efforts of so many people, from the wardrobe department to the art department. It made me realize how much thought and time and effort goes into bringing the characters to life.

Having the opportunity to work with George Lucas and his team was a thrill. George says, "If you want to get into this business as a producer/director, you've got to get out there and make your first project. Nothing comes easy."

I now have fans from all around the world. Every day I get letters from countries such as Poland, Switzerland, and all around the world, which goes to show that these movies transcend cultural barriers. I truly feel blessed to be a part of the *Star Wars* saga.

"GET HIM, DAD!"

JANGO FETT'S NUMBER ONE SON, A LEGEND-IN-THE-MAKING, BOBA FETT PROVED TO BE A FANTASTIC SIDEKICK TO TEMUERA MORRISON'S OLDER AND WISER JANGO. DANIEL LOGAN TOOK ON THE ROLE OF THE GREATEST BOUNTY HUNTER IN THE GALAXY—AS A BOY. (INTERVIEWED IN 2005)

What was working on *Attack of the Clones* like for a 13-year-old?

It was a great experience. All the other actors and crew were great. It felt like a second home and family to me. One of my fondest memories is racing with Ewan McGregor on the golf carts around the lot. We kind of got into some trouble over it, but it was fun!

Were you familiar with Boba Fett before auditioning?

I actually did not know who or what I was auditioning for. I just went in and spoke with the casting director, Robin Gurland. At that time, I thought I was going to be a Jedi. Now that I think back, I feel kind of foolish about the audition, because I got a slick she had in her office and started twirling it around like a sword, pretending it was a lightsaber. I am glad that audition tape never made it out.

What was it like to be directed by George Lucas?

Working with George Lucas was amazing. He has great vision and was very helpful with getting me into character. I did not realize, until after we were all done shooting, how much of a "legend" George actually is. He was just a regular guy on set. He ate breakfast and lunch with all of us. I'm most impressed with his imagination and storytelling ability. He also assembled a great crew, all of whom worked together to make a great film.

"FOR THE FIRST TIME, THREEPIO WAS WHOLE, HE WAS COMPLETE, HE WAS REAL!"

A *STAR WARS* MOVIE ISN'T A *STAR WARS* MOVIE WITHOUT ANTHONY DANIELS AS C-3PO. IN *ATTACK OF THE CLONES* THERE WAS SUPPOSED TO BE A SCENE IN WHICH THE SKELETAL DROID FROM EPISODE I WAS TO GET HIS COVERINGS, BUT SADLY THIS SCENE WAS CUT FROM THE FINAL PRINT. (INTERVIEWED IN 2007)

In *Attack of the Clones* I wanted to be more connected to the character and do the puppetry myself. I really toned up my muscles to carry this heavy thing around on my shoulders, head, and knees. We shot the whole thing as the puppet, including the scene where Padmé walked in and Threepio was feeling a bit sad and explained that it was difficult being this way. She says, "Ahh, that's not a problem" and finds some bits and dresses him up. Unfortunately we had to lose that because there wasn't time in the storyline. George thought it was too soft and romantic.

We had a special rig with me in it where she approached with a chest piece, and then we came back as she was putting the face on. I was wearing bits stuck on with fridge magnets so she could stick the face on. Threepio was just ecstatic. For the first time he was complete. And all that got cut out. I had to go back and do everything as the rust bucket, which is actually the gold suit painted rusty, on greenscreen, so I had to remember everything I'd done. I was sorry that scene got left out because you saw the backstory of Threepio, and why he might be a bit nervous."



"I WAS WORKING ON A FEW OF THE MAJOR SETS BEFORE AND AFTER ACTING IN THE MOVIE!"

THE PATH TO BECOMING A JEDI CAN BE A DIFFICULT ONE, NO MORE SO THAN FOR JESSE JENSEN WHO WORKED IN THE *ATTACK OF THE CLONES* ART DEPARTMENT AS A CARPENTER. JESSE SAW HIS BROTHER, ZAC, CAST AS SAESEE TIIN AND THEN KIT FISTO. WHEN THE JEDI WERE NEEDED TO FIGHT SIDE BY SIDE, JESSE STEPPED IN TO BECOME THE NEW SAESEE TIIN. (INTERVIEWED IN 2008)

You joined the *Star Wars* cast with your brother Zac during *Attack of the Clones* in Sydney. How exciting was that?
It was great even being involved in the project in a behind-the-scenes capacity, but when both Zac and I ended up becoming real Jedi Masters it was really unbelievable—a childhood dream come true.

What special memories did you take away from your *Star Wars* experience?
I was working on a few of the major sets before and after acting in the movie. I spent a few months building the solar sailer, Count Dooku's ship.

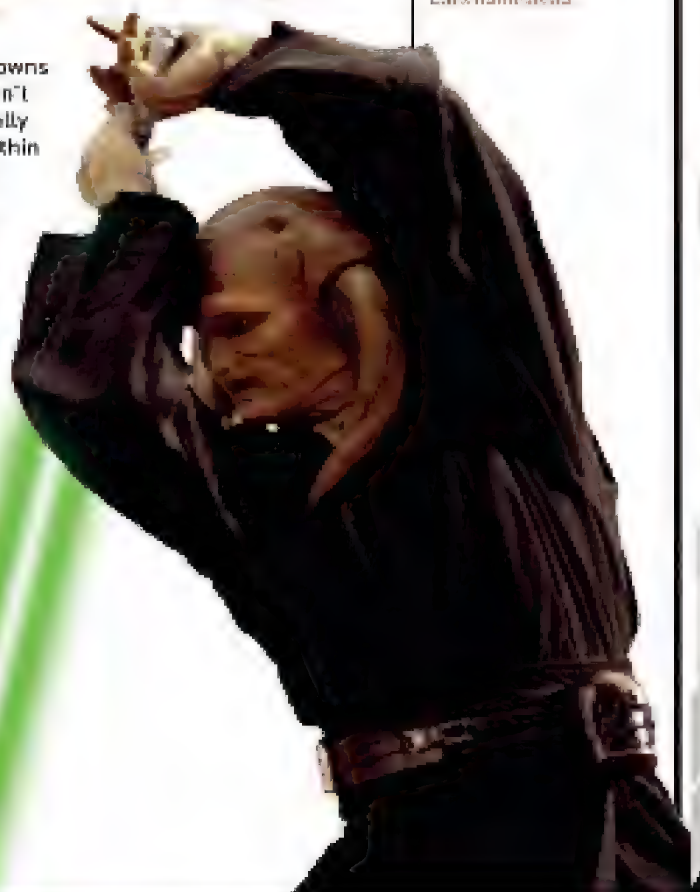
The vibe with everyone working on the movie was great. Everyone knew it was a once-in-a-lifetime experience. You could feel that positive energy from the moment you arrived at work until you went home. That energy wasn't just restricted to the cast, but ran through the whole crew, from workshop assistants right up to actors like Samuel L. Jackson.

Saesee appears to be a very stoic character. How did you get into the right frame of mind to portray him?

Once you put on those Jedi gowns and hold a lightsaber, it doesn't take much imagination to really believe you hold the Force within you and you can slip into that character quite easily. The makeup did a lot of the work making Saesee Tiin who he is!

How did that first makeup session go?

It went surprisingly well. It took about four hours to finish, but being involved in something so incredible such as being transformed into a Jedi Master could never be tedious. I loved every minute of it and was amazed at how I was transformed. Once the contact lenses went in, I totally lost myself in the makeup.



Opposite page: Anthony Daniels prepares for a big scene with E2 and Ibelud with George Lucas.

This page: Jesse Jensen in action as Saesee Tiin.

Right, top: Producer Rick McCallum shares a joke with Anthony Daniels on set.

Right, below: George Lucas directs the residents of the Lars homestead.

FAST QUOTES



RICK MCCALLUM
producer

"Yoda will be back in a bigger role than in Episode I, and we'll see him in action scenes this time too!"



GEORGE LUCAS
writer/director

"This has never been a commercial idea. The fact that is a commercial idea is one that defies description. I can't really play to that, and I don't really have to."

"With Dooku, I wanted to get back to the kind of character and actor like I had in the first film, someone played by Peter Cushing. Christopher Lee is so perfect because he's the gentleman, he's the aristocrat, he's perfect for the part and lets us be subtle."

"Anakin's cursed with the same flaws and issues that all humans are cursed with. There's a lot going on there."



"TAUN WE WAS A BABE!"

THE CALM EXTERIOR OF THE KAMINDOANS HIDES THE FACT THAT THEY ARE CREATING AN ARMY THAT WILL DESTROY THE JEDI AND THE REPUBLIC! RENA OWEN PLAYS CLONER TAUN WE. SHE CAN ALSO BE SEEN ON SCREEN IN EPISODE III, THIS TIME IN THE ROLE OF NEE ALAYAR. (INTERVIEWED IN 2006)

Tell us of your experiences working on *Attack of the Clones*. What special memories have stuck with you? I had an absolute blast! Taun We was a babe. I had so much fun with her and working with Ewan, Temuera, and Daniel. Taun We was my first ever alien, and a hard act to follow! In terms of special memories, it is working with such a lovely cast and crew that sticks in my mind. And that includes everyone I worked with on both episodes.

How did you find it working with one of cinema's biggest names: George Lucas?

I loved working with George. George is a really good director, and I found him to be great with actors. He is very humble, down-to-earth, a really nice guy, and focused on the work. I felt very privileged to be a guest at his AFI Lifetime Achievement Award event. I try to be the same person on a set whether I'm working with a first-time director or someone like George. It's just about doing my best work and being there to serve the director's vision.

FAST QUOTES

HAYDEN CHRISTENSEN ANAKIN SKYWALKER

"I was always curious what Darth Vader looked like under the mask." And now you know he looks like you. "Yeah—whoo!"

"It's cool having little kids play with figurines of my character. I don't know if I'll ever get used to seeing my face everywhere. I could be drinking myself out of a can of Pepsi!"

"I'm going to bring some of the sensibility that Jake Lloyd brought to the role and the feeling that Sebastian Shaw brought to it. For the most part, I'm going to create my own Anakin—so be prepared."

NATALIE PORTMAN, PADMÉ

"I was very excited that she wasn't going to be a queen anymore, because it allowed the character to be more like a real person, as opposed to this regal façade of a person."

"It starts out that her relationship with Anakin is one of mentor. She's known him only as a little boy prior to this episode; so when they re-encounter each other, she treats him like a little kid. George worked with me to make me seem older than Anakin, to make it believable that she would boss him around and look at him as a little boy—at least for the first half of the film, until it becomes more of a romance."

"We felt pretty stupid biting into fruit that didn't exist. But, still, it was a fun scene to shoot. I don't think George was entirely satisfied with the dialogue he had written for the scene, because he told us to improvise—and of course it got inappropriate very quickly!"





CHRISTOPHER LEE COUNT DOOKU

"I didn't ask the dreaded question, 'What's my motivation?' but I was intrigued by Dooku and asked George Lucas to tell me about the Sith. Filming was held up by a good 15 minutes while he told me their history."

"On my first morning on the set, I filmed the scene where Count Dooku is escaping from the battle on his bike. Francis Ford Coppola was on the set, sitting next to George, watching me while I was shooting the scene against bluescreen with the wind machine blowing my cloak around behind me. We shot the scene for quite a long time, three or four minutes. Francis came up to me and said, 'Christopher, that was all there: the whole character, the whole story. I could read the entire situation on your face.' At this stage, I didn't know if he was joking and said, 'Thank you very much, but I don't think I changed my expression once!' I thought it was very funny. He's a man I'd like to work with if I get the chance."

"Good grief, [the interrogation scene] was difficult. Ewan was spinning around, strung up by his jackstrap and turning the air blue. I don't think he was comfortable."

"The fight between Dooku and Yoda had a number of variations. We started it in Australia and finished in London. It was quite a long process. There was some concern about Yoda jumping on my back as it was written in the script. I remember saying, 'We're in danger of an unintentional laugh here.'"



"NATALIE PORTMAN AND I WERE BOWLED OVER BY AN OUT-OF-CONTROL ARTOO-DETOO!"

STUNT COORDINATOR NICK GILLARD IS THE MAN WHO MADE THE LIVE-ACTION ACTION OF *ATTACK OF THE CLONES* SO FANTASTIC! (INTERVIEWED IN 2007)

Opposite page, far left: I was 'We're ready to rock!'

Opposite page, left: Hayden Christensen and Natalie Portman as Anakin and Padme.

Above: Nick Gillard trains some youngsters in the Jedi arts.

Above, left: Christopher Lee as the sinister Count Dooku strikes a handsome pose

What does being the stunt coordinator involve?

It involves understanding every piece of action in the script, from the smallest trip, to the biggest explosion, possibly re-writing it, then manning, equipping, and delivering it, safely and quietly.

Was Hayden Christensen a natural or was it all down to hard work and training?

Hayden is a natural at just about anything. He is also dedicated to hard work and training, and will happily put eight hours a day in.

Have you witnessed any funny moments on set?

I like people falling over. See: Threepio fell right off the raised set, George Lucas fell up the stairs, and Natalie Portman and I were bowled over by an out-of-control Artoo-Detoo!





"I NEVER THOUGHT A WIG COULD WEIGH MORE THAN A PERSON!"

VERONICA SEGURA'S BRIEF ROLE AS CORDÉ, SENATOR AMIDALA'S LOYAL HANDMAIDEN SAW HER SURVIVE FOR A FEW BRIEF MOMENTS, BECOMING THE FIRST CASUALTY OF *ATTACK OF THE CLONES*. (INTERVIEWED IN 2011)

Cordé's death highlights the immense danger Padmé is in. Do you wish Cordé had remained in the film for longer?

That depends which "Veronica" answers. The writer in me says she served her literary function and there really is no need for her to continue after that. However, the actress in me says "Hold on. Had Cordé not done her duty, there would be no Padmé, no flirting with Anakin, no Luke, and no Darth Vader! There would be no saga!"

What stories do you have from your time on the Australian set?

George Lucas offered me cookies and I had lunch with See-Threepio (Anthony Daniels)! To begin with, George was so relaxed and friendly. He came up to me, shook my hand, told me not to be nervous, and to ask for help if I needed anything. I felt I was his guest. When we were shooting, there was some sort of technical problem that forced us to take a long break. We went to the green room for cookies. A few other actors were there, and George was telling jokes. Don't get me wrong, he was reserved, but he looked like he was enjoying himself. At lunchtime I sat with Anthony Daniels. I am sure the chairs were uncomfortable, but they felt like a cloud to me.

Were you aware of *Star Wars* before you played Cordé?

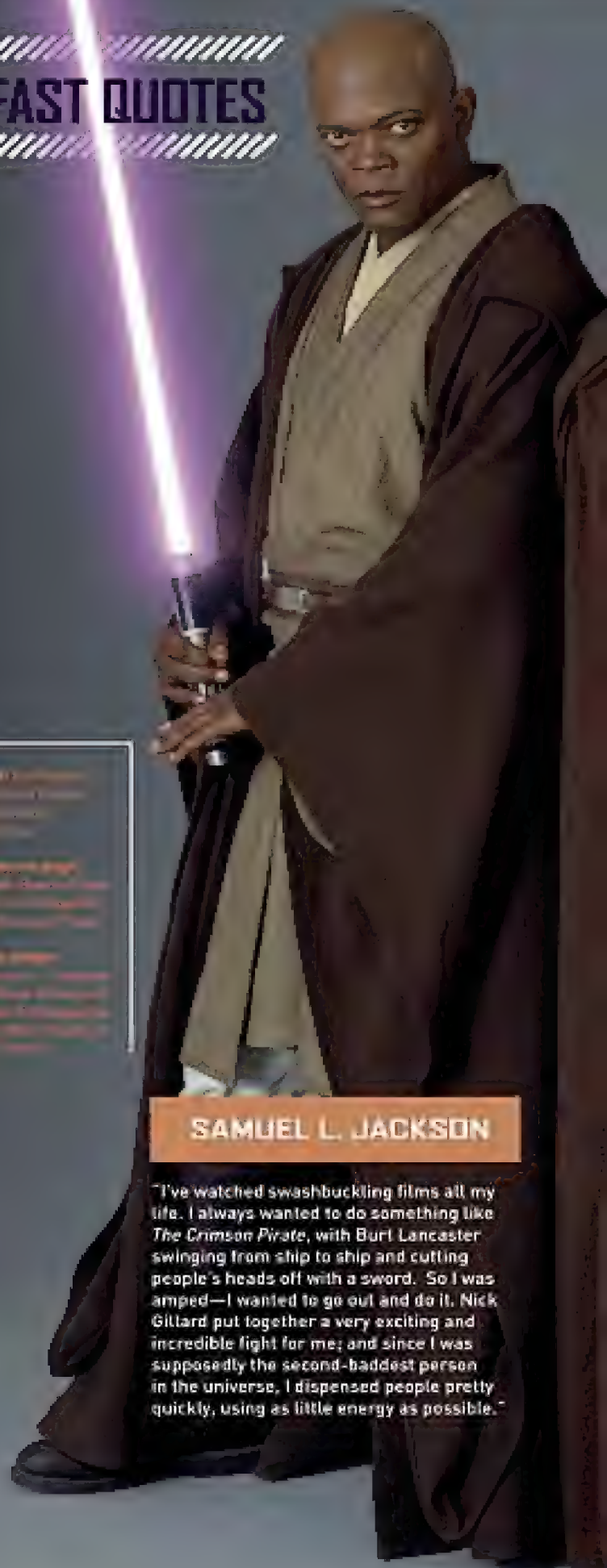
How can anyone not be? I wanted to be Princess Leia just like any other little girl. My older brother used to build huge sets out of cardboard. I was his assistant!

What comes to mind when you think about *Attack of the Clones*?

I never thought a wig could weigh more than a person!

FAST QUOTES

Best
"I've watched swashbuckling films all my life. I always wanted to do something like *The Crimson Pirate*, with Burt Lancaster swinging from ship to ship and cutting people's heads off with a sword. So I was amped—I wanted to go out and do it. Nick Gillard put together a very exciting and incredible fight for me; and since I was supposedly the second-baddest person in the universe, I dispensed people pretty quickly, using as little energy as possible."



SAMUEL L. JACKSON

"I've watched swashbuckling films all my life. I always wanted to do something like *The Crimson Pirate*, with Burt Lancaster swinging from ship to ship and cutting people's heads off with a sword. So I was amped—I wanted to go out and do it. Nick Gillard put together a very exciting and incredible fight for me; and since I was supposedly the second-baddest person in the universe, I dispensed people pretty quickly, using as little energy as possible."

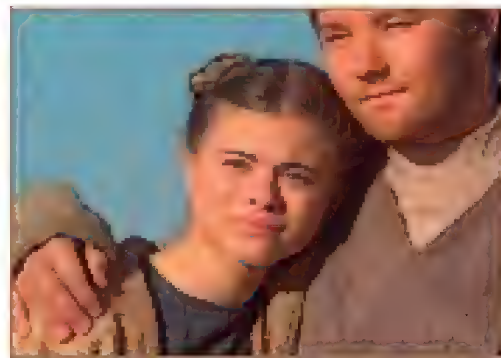


EWAN MCGREGOR

"My daughter wants to marry Artoo-Detoo. She actually cried herself to sleep one night because she wasn't with Artoo. 'I love him, where is he?' She cried herself to sleep over a robot! It's funny—I don't personally want to marry Artoo, but there is something about him that makes you feel great affection for him. I think it is a combination of his shape, his high-pitched voice. He's just incredibly appealing."

"GEORGE SAID, 'IMAGINE EPIC MUSIC PLAYING AS YOU STARE OUT AT THIS AMAZING SUNSET!'"

BONNIE PIESSE'S PERFORMANCE AS BERU WHITESUN IN *ATTACK OF THE CLONES* WAS A WELCOME CHANCE TO SEE AN EARLY APPEARANCE OF ONE OF THE SAGA'S MOST LIKEABLE CHARACTERS. (INTERVIEWED IN 2012)



Having watched *Shelagh Fraser* as Beru in *A New Hope*, how did you marry the two together, the innocence of the younger Beru with the world-weary older woman?

Robin Gurland had me read *Shelagh Fraser*'s lines during my audition. Leading up to that, I spent a lot of time watching her performance and getting a sense for how she held herself and how she spoke. I didn't want to make it exactly like her because this was years earlier in the story and I wanted to show the younger, more innocent side of Beru. So that was where I was free to imagine what she would be like. I decided to make her kind of innocent and shy. I think motherhood was what really grounded her, so you start to see that in *Revenge of the Sith* when Beru and Owen are staring off into the sunset with baby Luke.

You were working on greenscreen sets. How was that for you?

It was so funny! That was the first time I ever worked with a greenscreen. It was kind of like playing make-believe. I walked out onto the set and Joel Edgerton (Owen Lars) wasn't there! He had filmed his part in Ireland many months later, so they had a stand-in for him. Also, they made a fake baby Luke! George said to me, "Imagine epic music playing as you stare out at this amazing sunset!" My eyeline was actually a broomstick! Also that was my only scene with Ewan [McGregor]. I had a lot of fun working with him. [Ed note: Part of the scene was reshot in postproduction with both actors, Edgerton and Piesse.]

Beru is as close to a mother figure as Luke ever gets. Was that something that you were conscious of when preparing yourself for the role? At the time, I don't think I really grasped the magnitude of that. By the time I went to my first convention [Celebration III], I was absolutely shocked by the fan reaction to Beru and they proceeded to tell me the importance of it. Though I think really only now am I seeing the significance of it. It's been 10 years since *Attack of the Clones* was released and people are still excited about it! I really love being able to say I raised Luke Skywalker!

Your time on set was largely spent with younger members of the cast. Did you get to hang out?

Shooting in Tunisia was such a blast. We all hung out together by the pool, had dinner together, and went on adventures together! It was such a bonding experience and I felt so fortunate to be there. Everyone really welcomed me as part of the family.

Looking back a decade, what is your opinion of *Attack of the Clones*?

I'm a sucker for romance, so I really enjoy the story between Padmé and Anakin. It gives such a different perspective on how the original story came to be. I'm truly honored to be a part of it! 🌟

EXPANDED

Attack of the Clones is available on Blu-ray as a part of *Star Wars: The Complete Saga* now.

UNIVERSE



MY STAR WARS

JAIME KING'S VOCAL PERFORMANCE AS AURRA SING IN *STAR WARS: THE CLONE WARS* HAS GIVEN LIFE TO THE ENIGMATIC BOUNTY HUNTER. A POPULAR FIGURE AT CONVENTIONS, SHE'S ALSO A LIFELONG FAN OF THE SAGA! INTERVIEW BY MARK NEWBOLD AND JAMES BURNS

When did you first become aware of *Star Wars*?

When I was a toddler, it was my mother's favorite movie. She saw it multiple times in theaters when it came out.

What was your reaction to seeing *Star Wars* for the first time?

It was such a fantastic, unlimited universe that took me multiple viewings before I could understand the scope of the film.

Can you reveal something about yourself that will surprise *Star Wars* fans?

Harvey Weinstein wanted me to put cinnamon rolls on my ears and pretend to be Princess Leia in *Fanboys*, but of course I said no.

Do you have a favorite *Star Wars* scene? The "I am your father" moment from *The Empire Strikes Back* is such an iconic scene for me. It contains one of cinema's most dramatic twists, and really highlights, through Vader, the dangers of having so much power that it can dominate your destiny. It ends with Luke literally taking a leap of faith and following his heart, which is a powerful message for everyone.



Where did you sign your first *Star Wars* autograph?

It wasn't until San Diego Comic-Con in 2009 after the first episode of *Star Wars: The Clone Wars* featuring Aurra Sing. I've been to a few more since then! I love the *Star Wars* fan community: They're the most fun and loyal fans one could ask for. I am looking forward to *Star Wars Celebration VI*.

Bathroom image: Shutterstock
Fanboys poster by Tim Doyle
 "Luke's Destiny" by Frank Stockton
 Jaime King photo: Albert L. Ortega,
 Contributing Photographer
 Picture Group



Do you have a favorite Star Wars toy? My Aurra Sing action figure, of course.



What is your favorite Star Wars film and why? *The Empire Strikes Back!* It's deeply rooted in truth and the struggle we go through as human beings.

Where is the strangest place you've been recognized? Always in the bathroom.

EXPANDED

Follow Jaime on twitter at: @Jaime_King

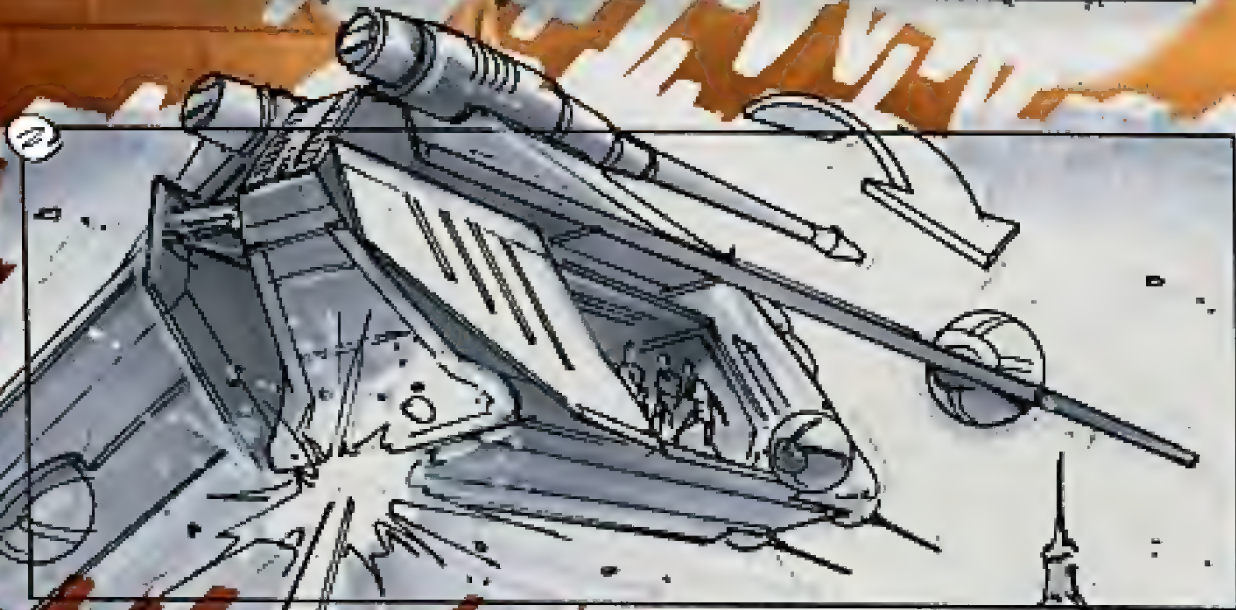
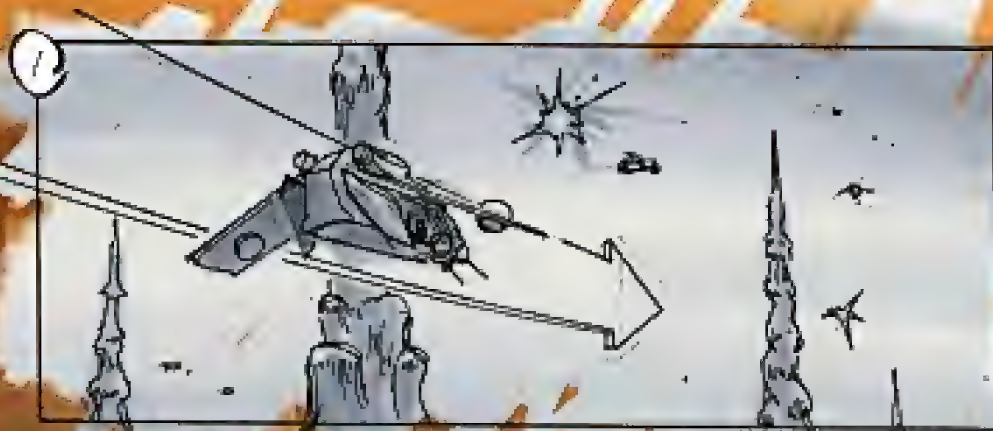
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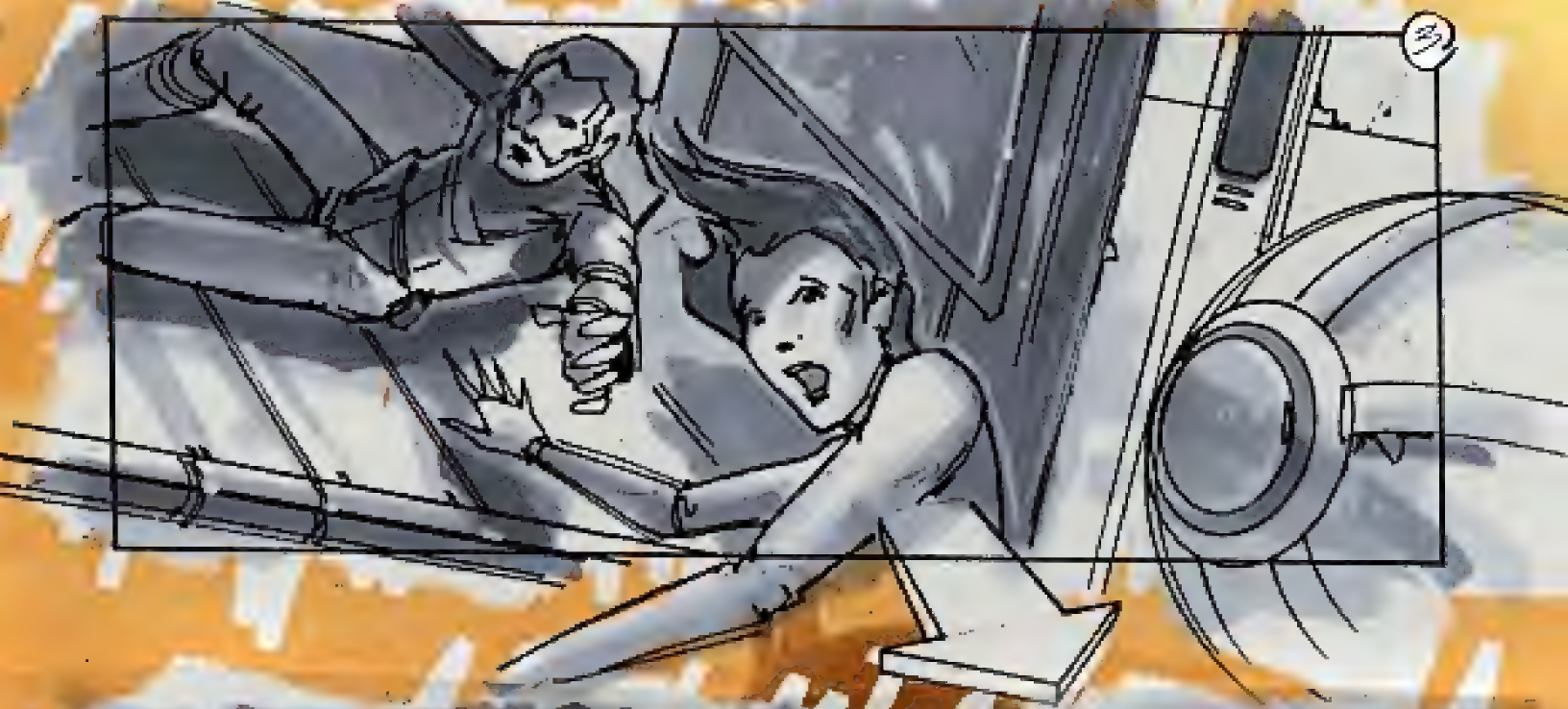
INSIDER EXCLUSIVE!

LOSING PADMÉ

NEVER-BEFORE-SEEN STORYBOARDS FROM EPISODE II

THE ACTION PICKS UP JUST AFTER THE BATTLE IN THE GEONISIAN ARENA. AS ANAKIN, OBI-WAN, AND PADMÉ RACE TO INTERCEPT COUNT DOOKU, THEIR GUNSHIP IS STRUCK BY A STRAY LASER BOLT...

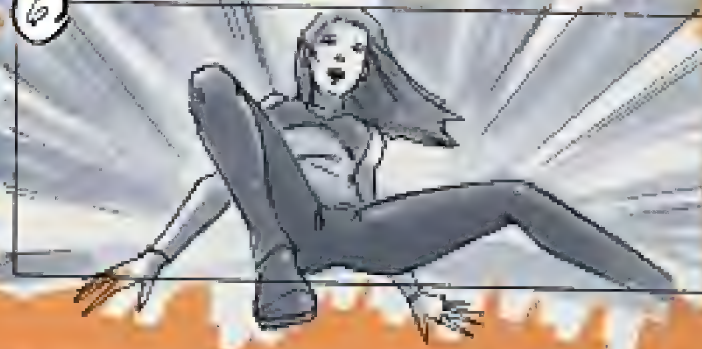




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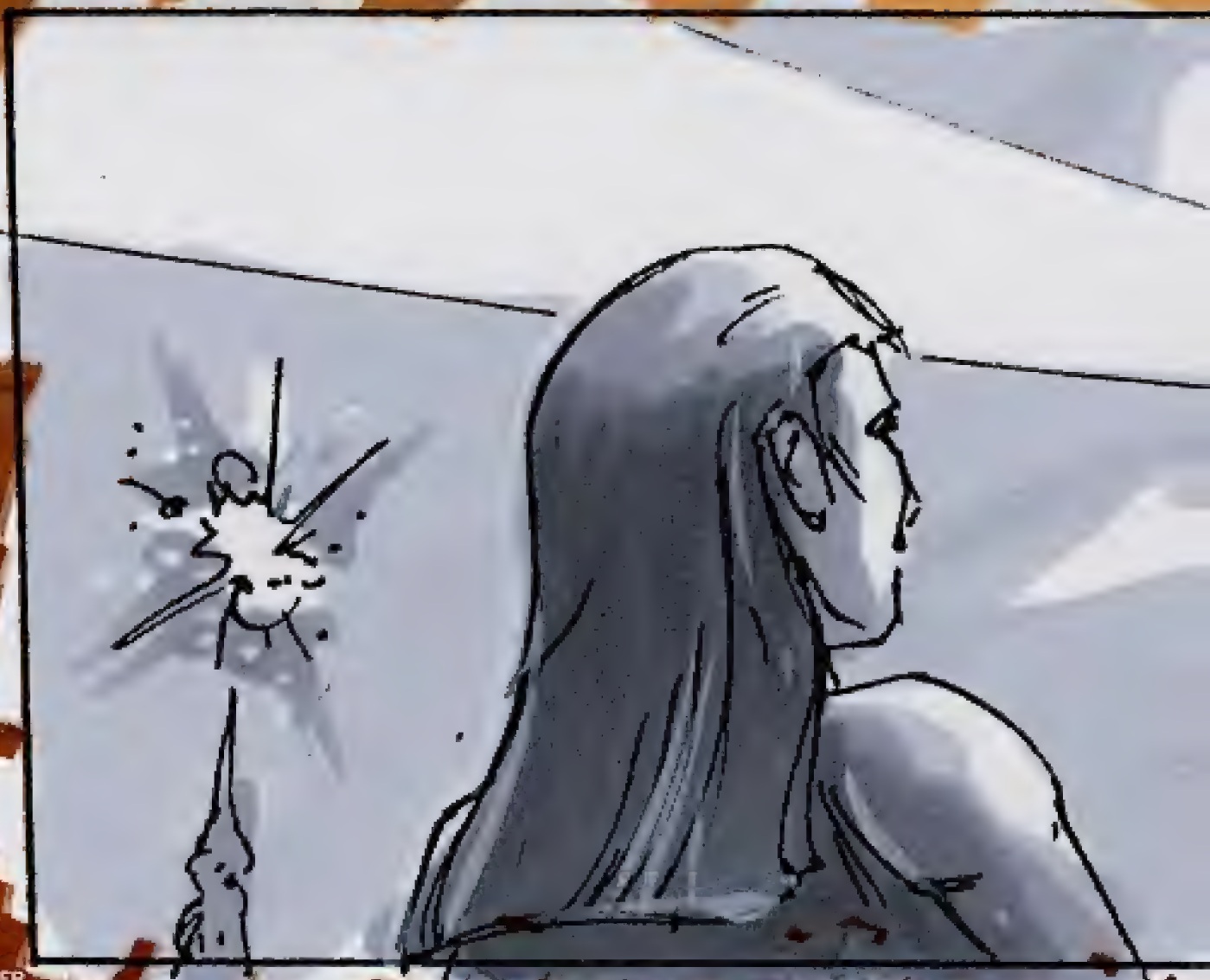
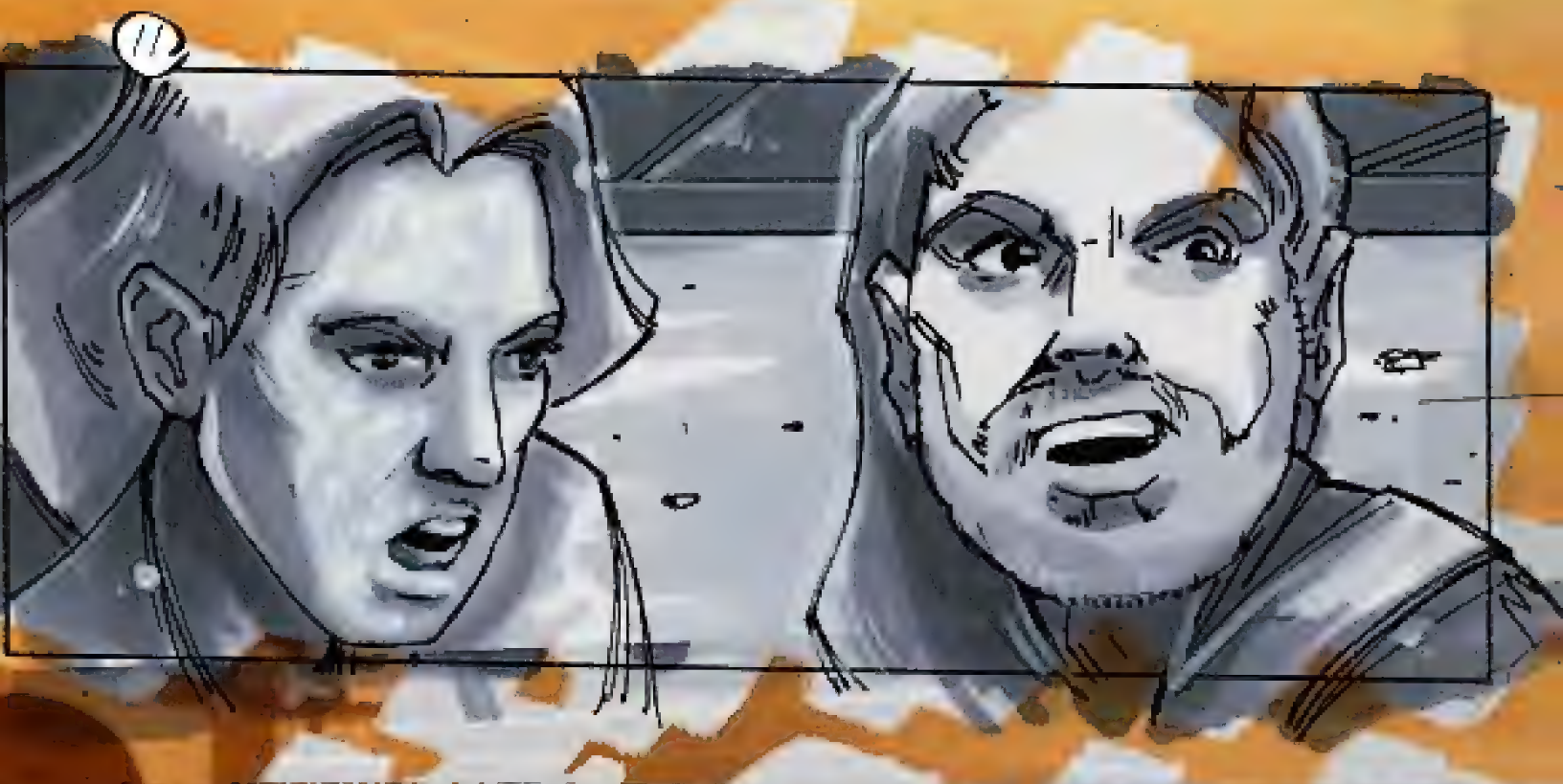
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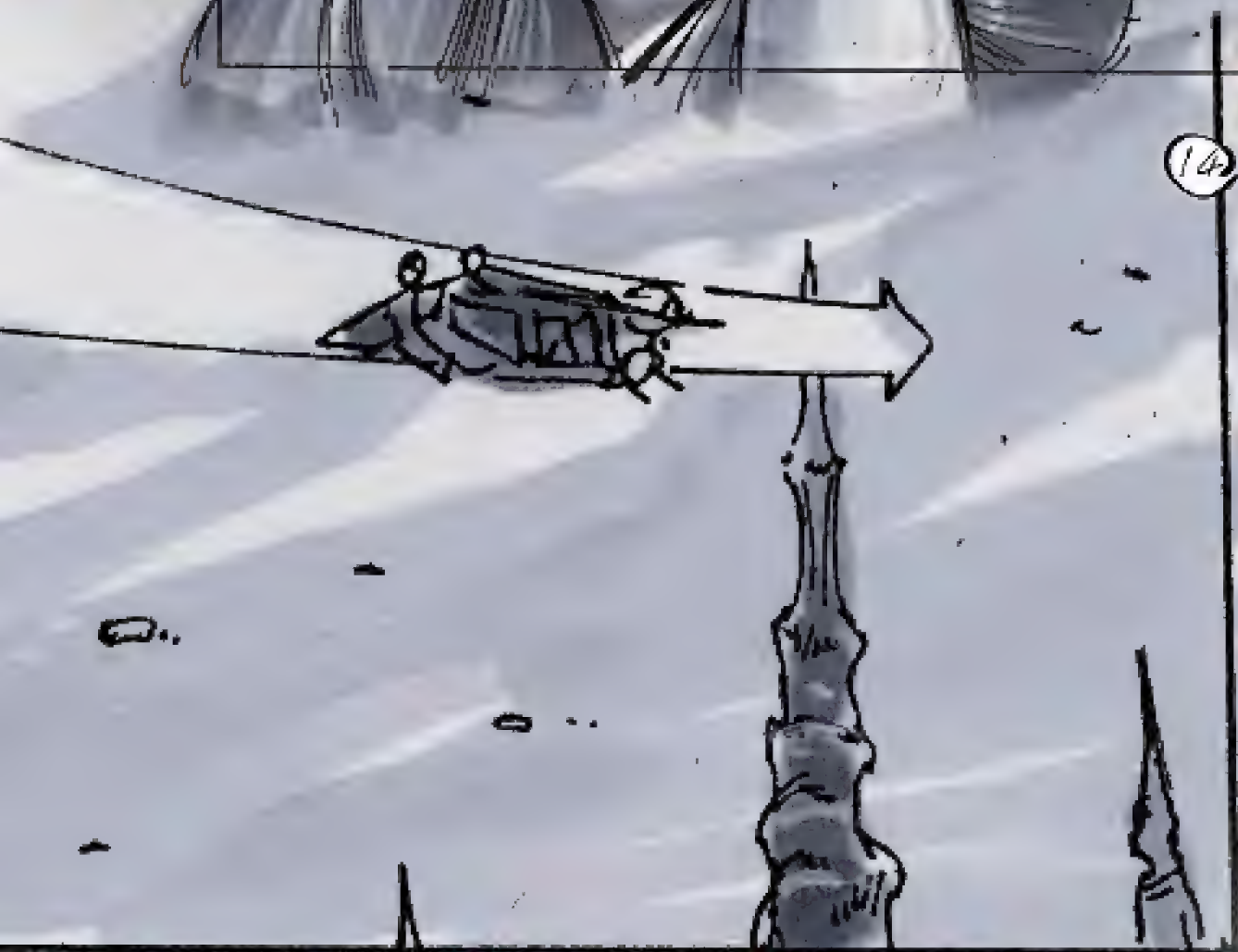




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13



14

CELEBRATION V

STAR WARS CELEBRATION V MAIN EVENT LUCAS • STEWART



Scene stealer! R2-D2 crashes the party as George Lucas and Joe Stewart look on. The Main Event was an hour-long extravaganza featuring a fantastic costume showcase of Star Wars fans.



THRU THE

LENS

THE CELEBRATION V PORTFOLIO BY JOEL ARON

CG AND LIGHTING SUPERVISOR JOEL ARON'S
AMAZING WORK ON *STAR WARS:
THE CLONE WARS* IS AS GROUNDBREAKING
AS IT IS BEAUTIFUL, SO WHEN HE ROAMED
THE HALLS OF CELEBRATION V WITH HIS
TRUSTY CAMERA, SOMETHING SPECIAL WAS
BOUND TO HAPPEN. THIS IS WHAT HE SAW.

THE CELEBRATION V PORTFOLIO BY JOEL



The *Clone Wars* cast enjoy some rare downtime at the show. Left to right: James Arnold Taylor (Ibni-Wan), Tom Kane (Yoda), Catherine Taber (Padmé), Matt Lanter (Anakin), with Meagan Finnerty (executive assistant to Dave Filani and casting coordinator).

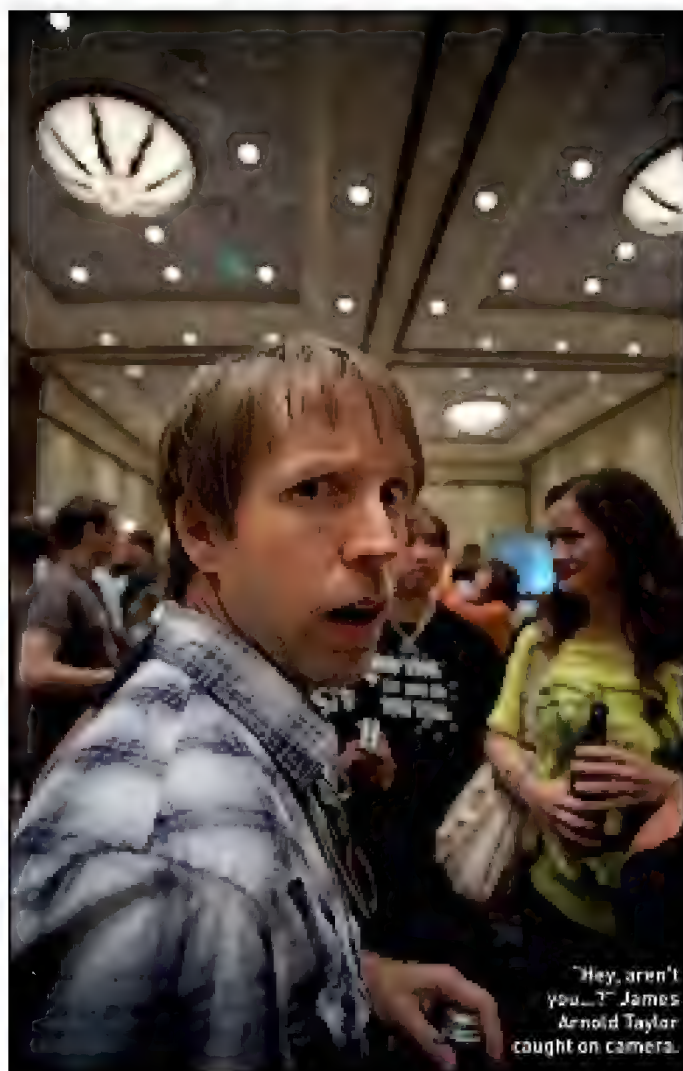




Some Darths have all the luck! Supermodel Adrianne Curry takes command of an extremely happy Sith Lord.



"You're on!" *Star Wars: The Clone Wars* supervising director Dave Filoni (left) prepares to address the fans.



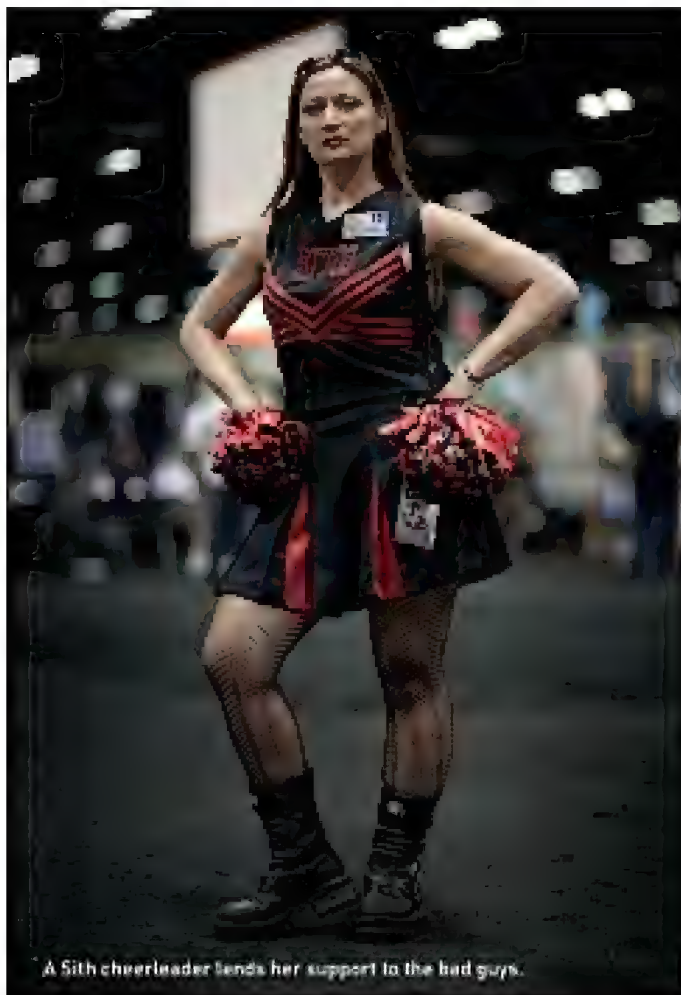
"Hey, aren't you...?" James Arnold Taylor caught on camera.



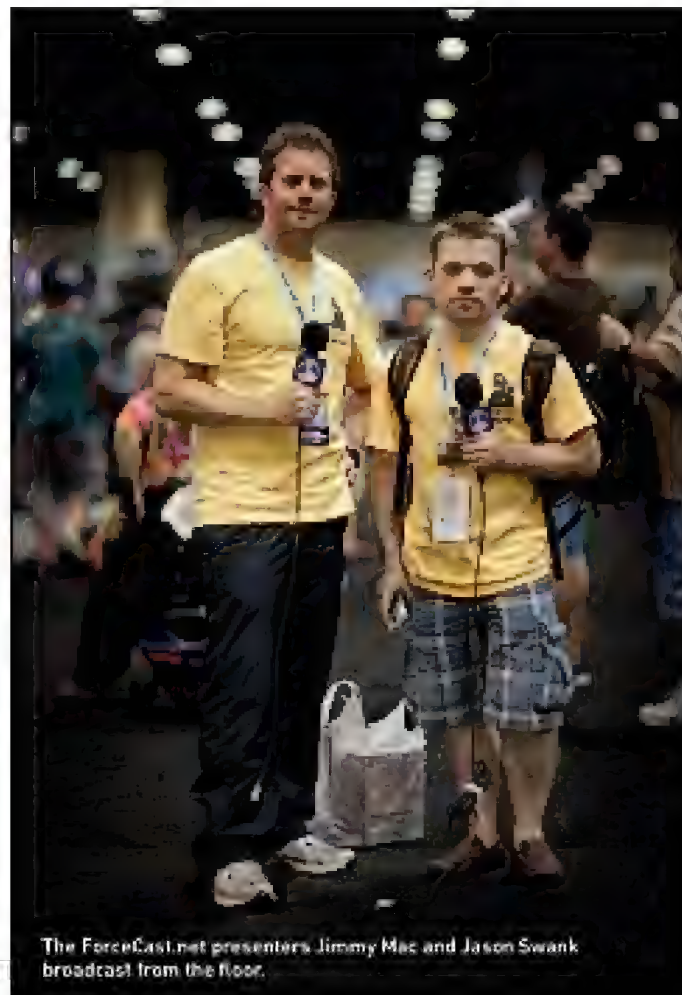
A young fan channels Cade Skywalker.



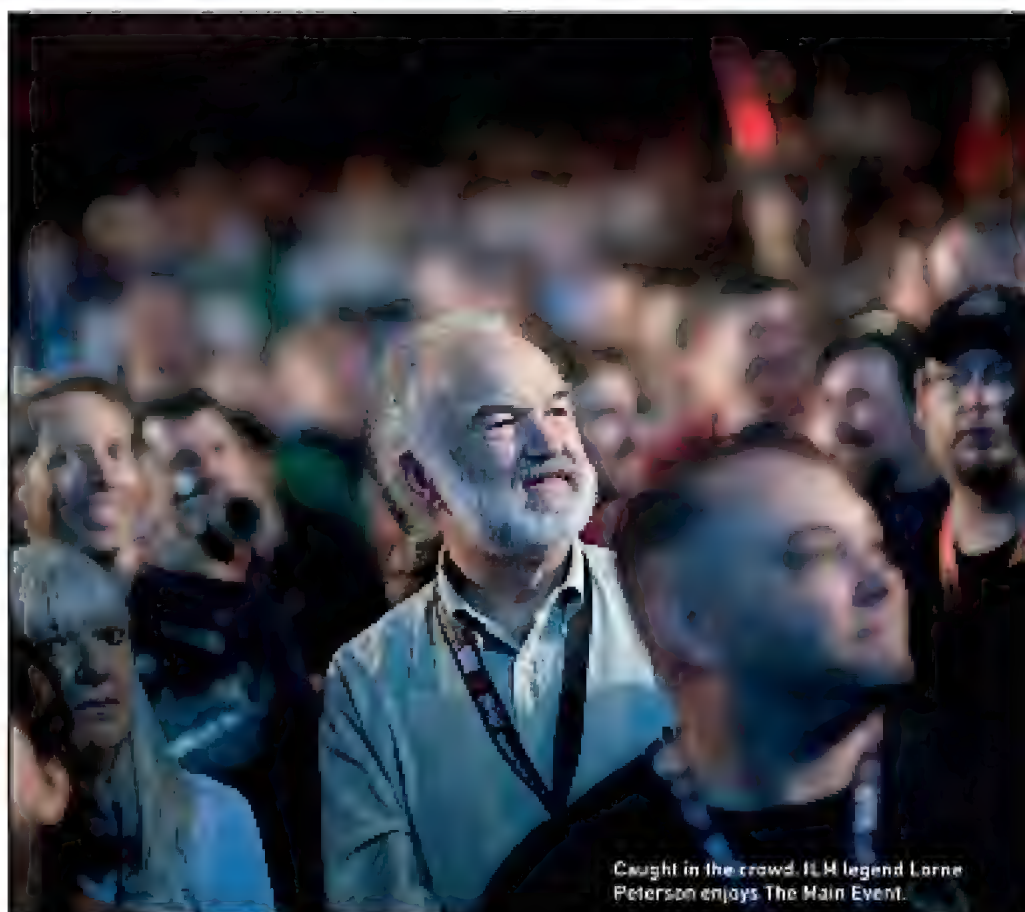
Captain Fantastic! Jay Laga'aia (Captain Typho) takes five during rehearsal.



A Sith cheerleader lends her support to the bad guys.



The ForceCast.net presenters Jimmy Mac and Jason Swank broadcast from the floor.



Caught in the crowd, ILM legend Lorne Peterson enjoys The Main Event.

ROGUES GALLERY

A NIGHT AT

WHO'S WHO ON THE CORUSCANT PARTY SCENE.
BY LELAND Y. CHEE



01: PONS LO

02: EOS MORNE

03: KRISTOFF VESTSWE

04: ALIZA DARSK

05: BILLE DOSHUN

06: HAYDE GOFAI

07: ONIE ARKMEN

THE OUTLANDER CLUB



11: WILST MOLAN

08: SEIB NOD

12: DI MANTID

09: IMMI DANOO

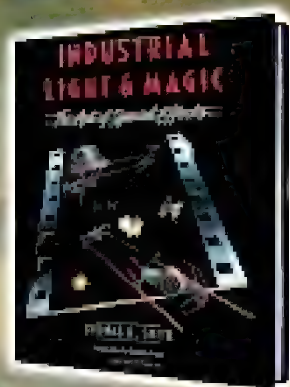
13: NYRAT AGIRA

10: DYEMMA REEL

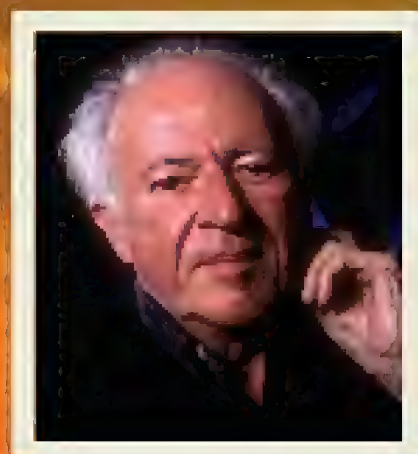
14: KELL BOREAN



LAST ISSUE, *INSIDER* PRESENTED A NEVER-BEFORE-PUBLISHED INTERVIEW WITH THE LATE RALPH MCQUARRIE, WHO DISCUSSED HIS LIFE AND HIS WORK ON THE ORIGINAL *STAR WARS* MOVIE. THE SECOND PART OF THIS CHAT IS COURTESY OF ILM GENERAL MANAGER THOMAS G. SMITH, WHO SPOKE WITH RALPH MCQUARRIE IN 1984 FOR HIS BOOK, *INDUSTRIAL LIGHT & MAGIC: THE ART OF SPECIAL EFFECTS*.



BACK TO THE DRAWING BOARD



The first person who had an effect on me was, in the grand scheme of things, not the Empire. It was his & I, Ralph McQuarrie. I did some

work on *Star Trek: The Motion Picture* with [production designer] Ben Adair, on a person that side I get inside [*Star Trek: Phase II*]. I worked on *Battlestar Galactica* for a while, too. Then we got into preliminary design on *The Empire Strikes Back*.

I went to England for six months [to shoot principal photography]. It was interesting for me to be there and see what went on. When I got back, I had given up my apartment in L.A., so I had to send my stuff to ILM is where it was stored. I came back to do matte paintings for Empire.

How do you get to a point like an *emphatic*?

I did some thing studios for *Star Wars* [the first one then then]. I got some, I got some, I got some, but I don't know why I think

that's good." [Just put it aside. Basically, my thinking was that what I was doing wasn't final; somebody else was going to come along and design this stuff.]

I did a couple of sketches of the Tuscan Riders. George had said they were a nomadic kind of misting creatures that lived in the desert. I wrapped their faces up, because I thought of the area and sandstorms and that kind of thing. I also thought of them as being perfect, mature with kind of tender flesh, they were sort of on the verge of barely surviving, so they had masks and goggles as protection. In the third or fourth sketch, I thought, That looks right. I put it aside and went on to something else.

I look back at the art that I did on *Star Wars* and think, They were really the best. I was having a good time and I don't think my art would ever be published.

Were you involved in the early design work on *The Empire Strikes Back*?

Yes, I was involved with Joe Johnston in Los Angeles. We worked at home, the same as we did on *Star Wars*. I would work at home and bring my drawings in. I'd call up, or they would call me and say George was coming in and would you like to come by with your stuff to show him.

George had an office at Universal and we met there every week or so. They just had a small space, but it had a Xerox machine. I suppose they established that office during *American Graffiti*.

You worked with matte artist Michael Pangrazio on *The Empire Strikes Back*.

He showed a lot of energy, enthusiasm, and confidence. He came back and watched me paint for a little while. From that time, he had done everything with airbrush. He would do great big things, all kinds of careful work. He could paint better than I could—and before I learned around, practically! He worked on *Empire* as a kind of matte painting helper. His potential emerged as soon as he started to paint. He painted all those big backdrops first [for Hoth], and it looked terrific. He finished the things with oil paints and it looked great, right from the first painting. I sat over with this old spray brush and I used acrylics. I had a lot of time with it and it looked pretty good. Mike looked at it, immediately saw what was wrong with it, and they added around and added part of it for me then.

More images
Aerial view
of the Hoth
base in the
Empire Strikes
Back production.
Illustration
above: Ralph
McQuarrie.

What I saw (continued)

It's the first shot you see of the Imperial Walkers coming toward you, and it had kind of a hazy background. It looked fine on the screen, really. Mike was very particular and meticulous about things and I think the painting would've looked good the way I envisioned it, but it didn't matter; it looked good the way he suggested it was shot. He went on to do the rest of the paintings and I thought they looked gorgeous, just loaded with finesse and a strong sensibility of what had to be done with the paintings.

How good I was (continued) How good at math and physics I was (page 52)

Joe was just a young person out of school. He had the sort of industrial designer background that suited him ideally for what he did there with the spacecraft on *Star Wars*. His drawings of the Death Star I thought were very, very impressive. He really had a lot of imagination and a fine touch. He was a really good draftsman. As I watched him progress through *Empire* and *Jedi*, his drawings became more sophisticated, and so did his sense of what was needed in the way of drama. He invented quite a few things that made the story

"MY MIND JUST TAKES OVER AND MAKES UP IMAGES FOR EVERYTHING"

work. George just threw sequences at him, like the battle in the forest with the Ewoks and the space battles. Joe seemed to pull those together with his own sense of what an exciting flow of film was going to bring to the audience. He invented a lot of stuff and added humor, and that can make a scene work.

They say that there are some people who are keen on holographic thinking: In other words, they have a good three-dimensional concept of everything. I'm certain that Joe is in that category, as am I. I'm not good on linear thinking at all; I don't put sentences together particularly well, or remember numbers, and I cannot do mathematics worth a dime. I'm pretty good at physics though. I was given problems there that dealt with three-dimensional things. I suppose I could've been an engineer. I was very interested in engineering and aircraft and I still love to fool around with models and so forth. But it's that holographic-thinking side of the brain

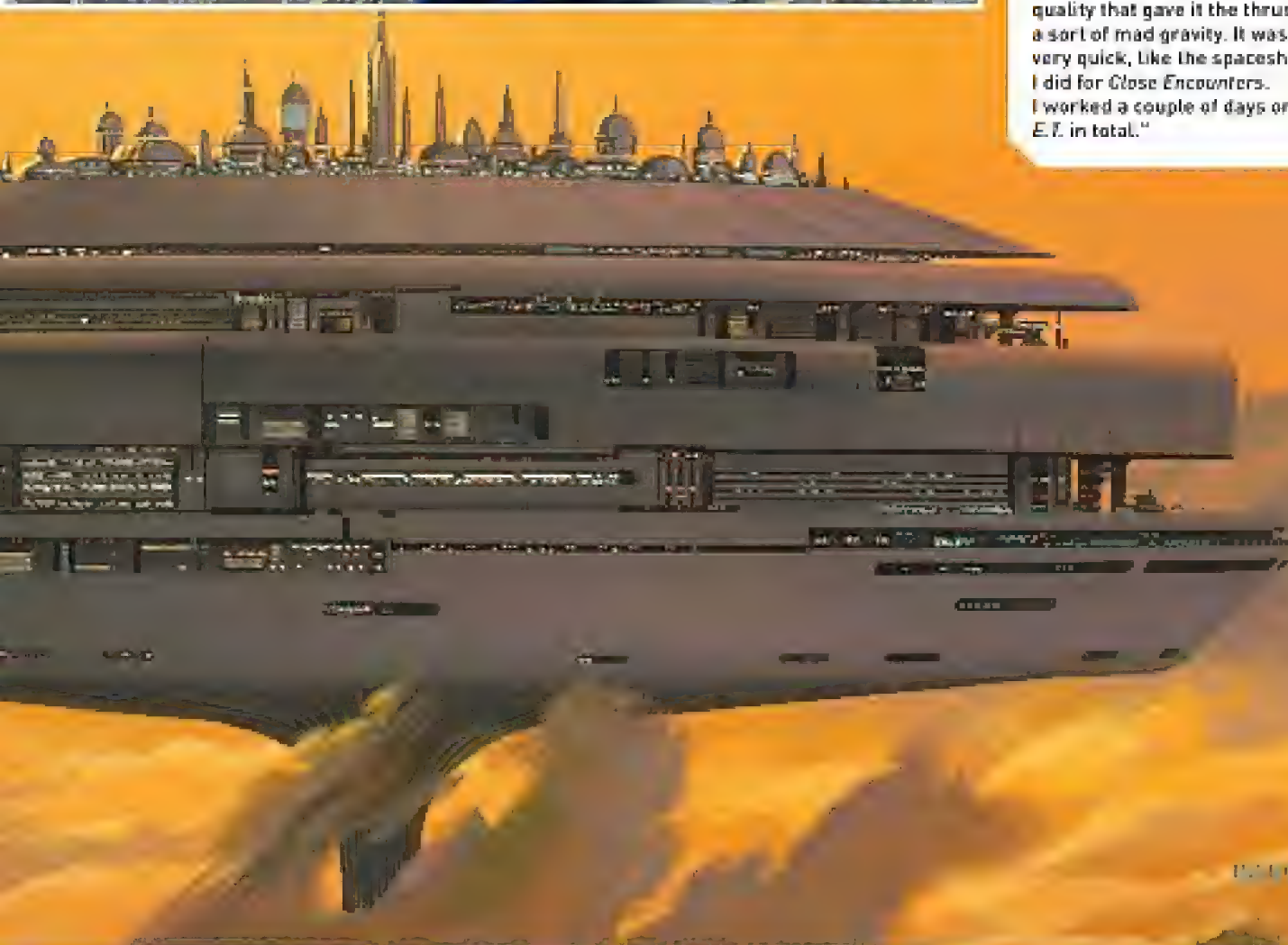
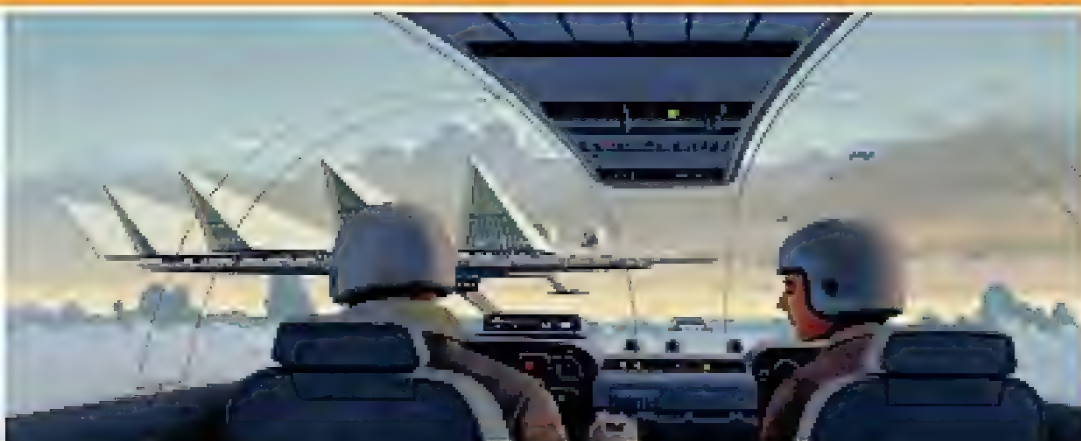
that makes a person who's potentially going to be a mechanical engineer or an artist.

What type of filmmaker did George Lucas grow up to be?

Well, on most things, especially on *Star Wars*, he had his script pretty well full of descriptive passages, which were good. I like to read scripts and I like to read books—my mind just takes over and makes up images for everything. When I'm reading I'm going through the whole place that this thing is happening in, and in time with what's going on. When I was working on my sketches I would have the sound in mind and the motion of the camera because that's the way I read. If I'm listening to music when I'm going through some place, if I'm really into it, listening to it, I'm there in some kind of environment having this kind of a dream and that's what I'm doing when I'm working on these films. (continued on page 52)

THE POWER OF PERSEVERANCE

"I had to work hard for years to get to a position where I could learn to make things look pretty good. I kind of shied away from it for a long time. I got sort of burned in my early experiences. I went back to technical illustrating; I gave up the idea of being an editorial illustrator. I never thought I'd ever be a film designer. It wasn't something that had occurred to me."



AWAY FROM STAR WARS

E.T.: The Extra-Terrestrial was pretzell scripted when I first talked to Steven Spielberg about it. He was interested in my ideas on the promotion of the film. Steven had decided I should be in on making the poster. He had me doing poster ideas at first, then he said that he needed a spaceship. He said that it should be a kind of goofy-looking ship that looked like maybe it was made by Dr. Seuss. I sat and drew seven or eight spaceships one day, thinking about what Dr. Seuss would do, only not really knowing! I included things that kind of hung out, little spindly things and that sort of stuff. I thought the one with the spherical form would be the best and Steven liked that, too. He even liked my ideas about the sound of its engines—I said on my little sketch that it might have the sound of a 747, that whine with a whisper and the thunder of the exhaust. It would be some other, magical quality that gave it the thrust, a sort of mad gravity. It was very quick, like the spaceship I did for *Close Encounters*. I worked a couple of days on *E.T.* in total."

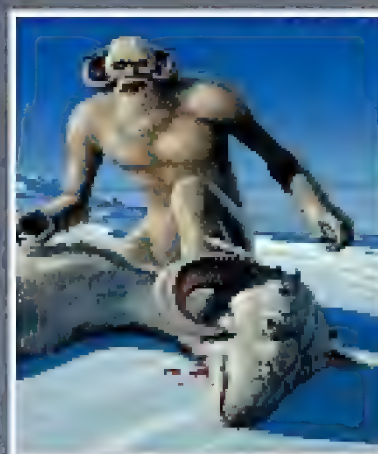
How was George to work with?

I can't see where George has had any spare time in the last eight or nine years. He's always been on a film. He goes to bed with the problems of the film on his mind and I guess he wakes up and they're still with him. It's just a mad whirlwind of activity, and every little thing amounts to \$50,000 dollars here, \$80,000 there and everything he says costs money or saves money or time, and time is money. It's very important to be on the ball.

I felt all the time I worked for him that I was a filmmaker's helper and whatever I could do to contribute to the film, I would throw it in. I knew it was his film and that his decisions were my decisions in a way. He would talk to me about

what he needed from everyone else and through his script and through his words, which were very sparing. I appreciated that, because it gives you some latitude to work. If somebody has described every little thing, it gets awkward. George is very good at giving little guiding pushes, a little something to bounce off of. He liked to see a lot of sketches and then something would turn up in the course of doing them.

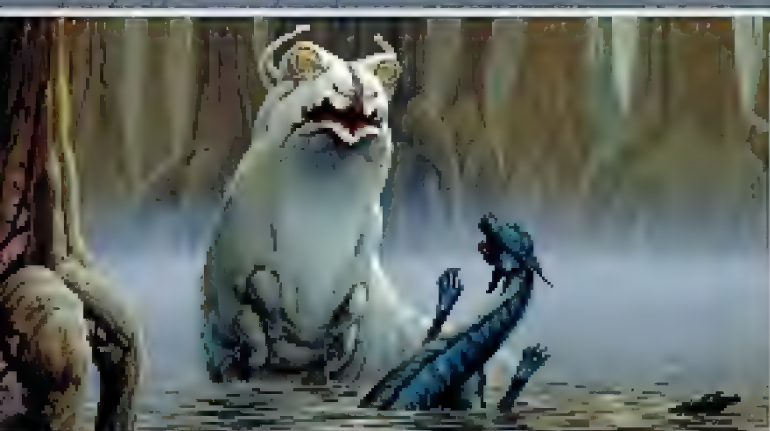
He said to me on a number of occasions that he was surprised about how easily we arrived at things sometimes and then we would go straight into the next thing. 😊



Main image:
The attack on the Death Star II, an image from the McDermott portfolio.

From above:
A scorpion pod up at a swampy beach (The foreboding Bar-Walk universe).

Below, left:
A portion piece showing the Middle-earth landscape. Below:
A scorpion pod, showing another perspective.



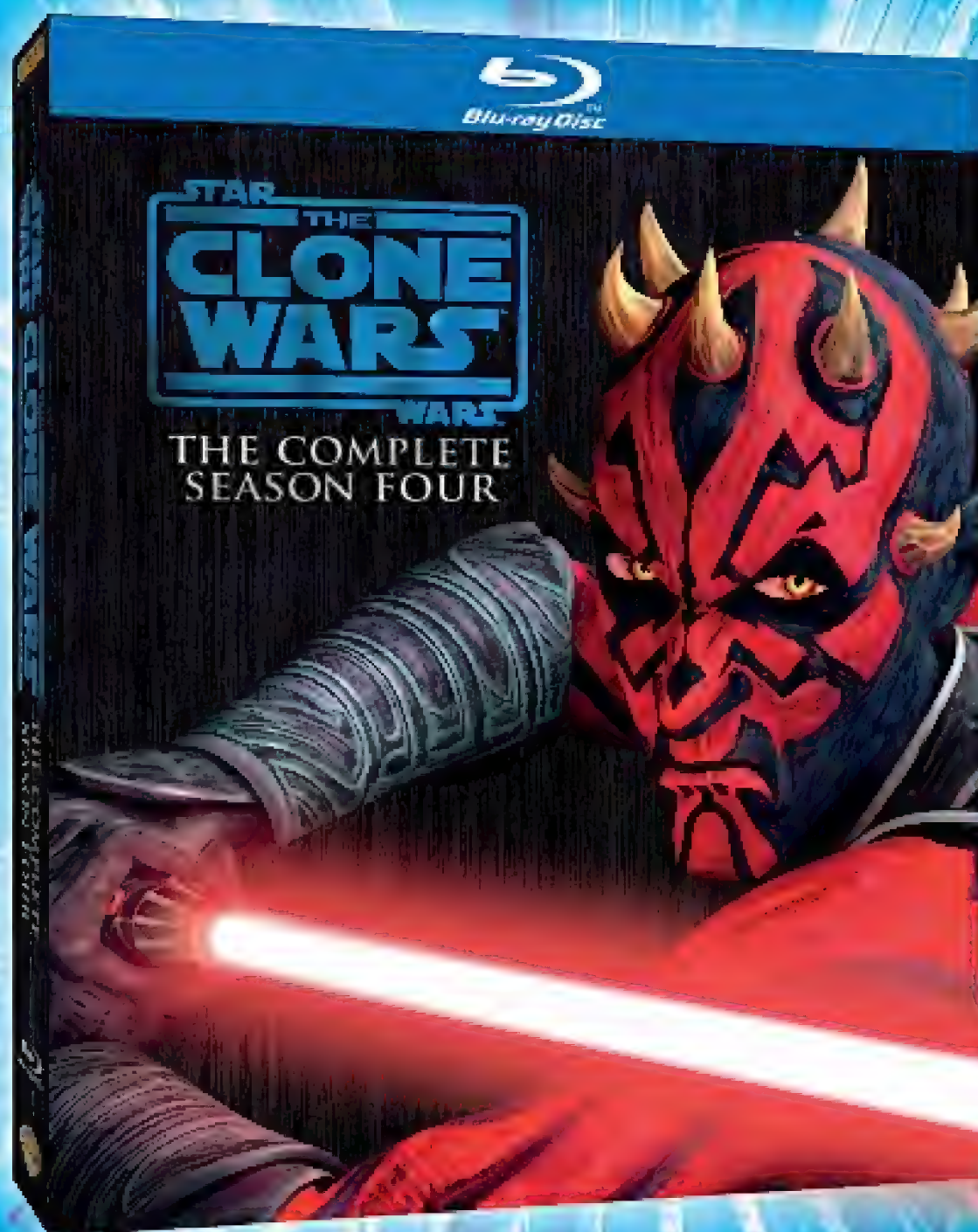


RALPH'S FAVORITE ARTISTS

"I like Norman Rockwell's illustrations very much. I just think they're wonderful. I used to love the illustrator Robert Fawcett. He was an illustrator in the 1950s who drew beautiful, elegant drawings. I also liked René Magritte, who did surrealist art. There's not really a drawing that I don't find interesting. There's something there, you can see it in all the little ways people handle things. I like Maxfield Parish, N.C. Wyeth, and Andrew Wyeth, too. I like the figurative artists best. I like to see a painting that looks like something."

RALPH ON ART

"To me, painting is a very slight thing, music is a much more important art. It's the art that comes into your body and takes over your bones and thumps on your chest. I think it's really what generates emotion. If you listen to film music, which is very much designed to get an emotional response out of people, you'll find out how music serves to stimulate you emotionally and it does it very well. Paintings do a certain amount, but until your eye is wandering over a thing and it's in three dimensions, it doesn't quite have the same impact."



ON OCTOBER 23, 2012, *STAR WARS: THE CLONE WARS*—THE COMPLETE SEASON FOUR ARRIVES ON DVD AND BLU-RAY, GIVING VIEWERS A CHANCE TO REVISIT ALL 22 EPISODES WITH UNPARALLELED DEPTH AND CLARITY. *THE CLONE WARS* GALAXY IS FULL OF SURPRISES, SO THERE'S MUCH TO EXPLORE ON BOTH THE STANDARD FOUR-DISC DVD AND HIGH-DEFINITION THREE-DISC BLU-RAY SET. HERE'S A SNEAK PEEK AT WHAT YOU'LL FIND INSIDE EACH SET. BY PABLO HIDALGO

ARC BY ARC: INSIDE

STAR THE
**CLONE
WARS**

WARS

**THE COMPLETE
SEASON FOUR**

AN EXCLUSIVE TOUR OF THE
DVD AND BLU-RAY SETS

THE BATTLE OF MON CALA

The three episodes that began the season with a splash are perfect for the hi-def treatment, which allows viewers to pore over every detail as thousands of underwater warriors battle in turbulent oceans. "Water War," "Gungan Attack," and "Prisoners" are supplemented on both Blu-ray and DVD with *The Battle of Mon Cala* video commentary with Dave Filoni, Kilian Plunkett (lead designer), Joel Aron (CG supervisor-lighting and FX), and Keith Kellogg (animation supervisor). The 22-minute discussion explores the difficulty of creating the architecture and environment of Mon Cala, the re-creation of underwater camera movements, and the reintroduction of Ackbar.

For Blu-ray viewers, the Jedi Archives include waves of concept art, many never before seen, including alternate designs of Riff Tamson, Commander Menn, and, from Filoni's sketch book, illustrations of Fisto fighting the shark-headed Separatist leader. Deleted footage includes the crowning of Lee-Char, and a quirky scene in which a cool-headed Kit Fisto answers Anakin's frenzied request to talk with the aquatic wildlife to help even the odds. Newly animated turntable models allow viewers to closely examine the aqua droid, SCUBA clone trooper, a Mon Cala soldier, and Riff Tamson.

DROID ADVENTURES



The episodes "Mercy Mission" and "Nomad Droids" star the classic duo of C-3PO and R2-D2, and are accompanied on the Blu-ray set with bonus concept art, including environmental studies of Aleen's subterranean caves, and artwork of the various characters the droids encounter. Video extras exclusive to the Blu-ray set include an extended scene of C-3PO introducing democracy to the Patitites, render comparisons of the effects added to magical being Orphne, and turntable models of King Manchucha, Orphne, and a Balnab rider.

DARKENED WORLD OF UMBARA

The next major arc of the season is the hard-hitting four-part epic on Umbara ("Darkness on Umbara," "The General," "Plan of Dissent," and "Carnage of Krell"), which pushes Rex and his clone troopers to the limits under the brutal command of General Krell. The last episode of the arc is featured here as a director's cut (directed by Kyle Dunlevy), with material that was originally edited from the broadcast version.

The 25-minute video commentary (available on both Blu-ray and DVD) features Filoni, Plunkett, Kellogg, and Jason Tucker (supervising editor) discussing the origins of Pang Krell, the continuing evolution of Rex's character, and the design of Umbaran technology. They also discuss what it was like to work with film legend Walter Murch, who directed "The General," bringing his experience as editor of *Apocalypse Now*. "When Krell is talking to Obi-Wan at the beginning of this episode (via hologram), there's that moment where he's like Robert Duvall in *Apocalypse Now*," points out Tucker. "All the explosions are going off, and he's just standing there, unfazed by it."

Among the more humorous asides in the commentary is an eye-opening talk about the entry ramps and ladders of starships in the series, which will ensure you never look at Hondo Ohnaka's saucer ship in quite the same way again!

The Blu-ray Jedi Archives extras include concept art for Rex, Krell, and Umbaran technology, as well as a deleted scene of the clones being harried by Umbaran banshee creatures, render comparisons of some of the arc's most intense action sequences, and turntable models of Rex, Krell, and more.



GUNGANS AND GRIEVOUS

A standalone episode, "Shadow Warrior," fills this arc. The Blu-ray archive for this episode includes concept art and bonus videos, including a deleted scene of Padmé talking to General Grievous, render comparisons of the attack on Boss Lyonie, as well as the duel between Anakin and Dooku, along with turntable models of General Tarpals and Anakin riding a kaadu.



WIDE WARS!

These sets are the only way to see *The Clone Wars* in its original full widescreen aspect ratio. While network broadcasts are presented in widescreen format, they still trim the edges. The home video release is in true 2.35 aspect ratio, like the *Star Wars* feature films, with more imagery filling out the frame.

The episodes are presented in broadcast order, but for the purposes of navigating through bonus material, they are grouped together in arcs. Fittingly, the arcs with more episodes in them have more bonus material. The key bonus content—available on both DVD and Blu-ray—are all-new video commentaries for five of these arcs, featuring supervising director Dave Filoni and his crew. These commentaries are in a new format—an unscripted, informal chat between Filoni and his team as the episodes play out. Full of diversions, trivia, and debate, these discussions are lively and offer viewers a seat alongside the talented people who make *Star Wars: The Clone Wars* possible.

The high-definition Blu-ray is not only the best possible format for picture and sound, but the set also goes beyond the commentaries with the Jedi Archives, an interactive trove of concept art, digital model turntables, deleted scenes, and animation comparisons.



Clockwise from left: An impressive piece of concept art showing an Umbaran tank; Anakin gets dressed for the cold, Queen Miraj Scintel in "Slaves of the Republic"; the bounty hunters and Ventress team up in "Bounty"; Dooku unleashes the pain in "Shadow Warrior"; the druids take center stage—at last!—in "Nomed Droids"; the Republic takes a dive in "Water War."



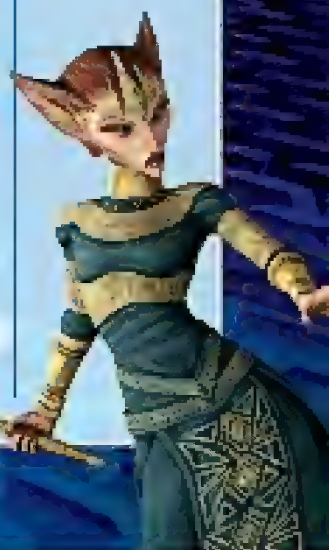
SLAVES OF ZYGERRIA

The trio of episodes that comprise this arc ("Kidnapped," "Slaves of the Republic," and Danny Ketter's director's cut of "Escape from Kadavo") are unique to the series because they originated as Expanded Universe comics before they were animated. To discuss this, writer Henry Gilroy joins the video commentary, talking with Filoni, Plunkett, and Tuzker. The 22-minute video explores the variations between the comic series and the finished episodes, its conceptual origins as a TV plot set on Ryloth, and Dave even

drops a spoiler about the Wolf Pack from future episodes!

Gilroy discusses what impact the story has on Anakin, and explores some of the characters' motives. "In my mind's eye, for the origin of the story, I always wondered, *What do the Sith want with these particular slaves? What is it about these people from Kiros, the Togruta?*" he asks. "Sidious, because he sees things going his way eventually, he's going to want to have these fantastic monuments built to his name." To that end, the Sith target the artisans of Kiros.

The Blu-ray exclusive Jedi Archives for these episodes include extensive environment concept art for Kiros, Zygerria, and Kadavo, as well as deleted or alternate scenes. Unlike some of the other cut video from the series, which often consists of incomplete animation and placeholder voices, the deleted scene from the Zygerrian arc is fully rendered and voiced, and features a tense discussion between Queen Miraj Scintel and Count Dooku.



DEATH WATCH UNHINGED

This standalone episode, "A Friend in Need," is directed by Dave Filoni. As such, the Blu-ray bonus material features several pieces of art from his sketchbook, as well as other concept art from his crew. For bonus video, the Blu-ray includes an extended fight scene with Pre Vizsla and Ahsoka, as well as render comparisons of the Death Watch torching the Ming Po village, and the brawl between Ahsoka and Bo-Katan. The production turntable models in this episode's archive include Bo-Katan, Pre Vizsla, and Chieftain Ploker.

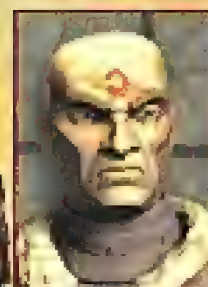
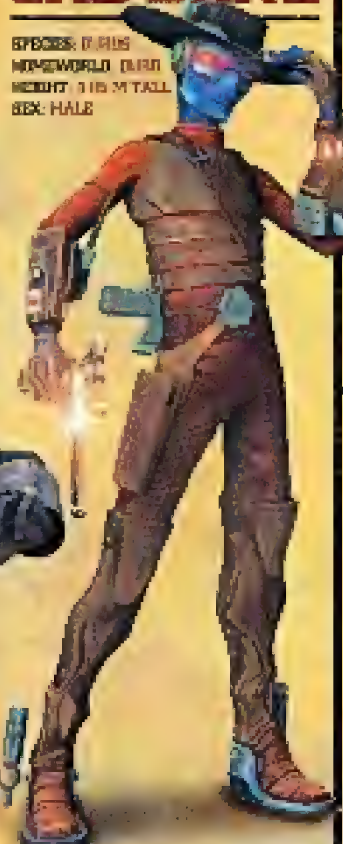


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CAD BANE

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RAKO HARDEEN

SPECIES: HUMAN
HOMeworld: GONGGARD
HEIGHT: 1'03" M TALL
SEX: MALE



MORALO EVAL

SPECIES: TWI'LEK
HOMeworld: PONDAR
HEIGHT: 1'75" M TALL
SEX: MALE



DERROWN

SPECIES: PAU'IAN
HOMeworld: PARNIA
HEIGHT: 2'21" M TALL
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EMBO

SPECIES: RYLOTH
HOMeworld: PNA TRONG
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OBI-WAN UNDERCOVER

This four-part arc consists of "Deception," "Friends and Enemies," "The Box," and "Crisis on Naboo," and tracks Obi-Wan Kenobi's dangerous descent into the criminal underworld to stop an assassination attempt on Chancellor Palpatine. For its 24-minute video commentary, Filoni is joined by Plunkett, Aron, and Kellogg. They chat about the slippery nature of the conspiracy-within-a-conspiracy that underpins the story. In unraveling the Sith deception, Filoni clarifies the true purpose of the Box, the high-tech arena masterminded by Count Dooku and reveals how the Count

manipulated Obi-Wan throughout the tournament of bounty hunters.

Joel Aron describes the Box as, "an asset that was supposed to be simple, just a box, [but] ended up probably the most challenging, technically for animation and/or lighting." When discussion turns to Palpatine's agenda, the crew reflects on the late Ian Abercrombie's work in the series.

For the Blu-ray archives, this arc features an assortment of production turntables, concept art, and deleted and alternate scenes. One extended scene worth looking at adds to Cad Bane's dramatic reclamation of his prized hat from the ill-fated bounty hunter, Bulduga.



Opposite page, far left: The Mandalorians fly high in "A Friend in Need," a specially created mini-poster that is included in both the Blu-ray and DVD set.

This page: Concept art showing two subtly different takes on holly anticipated return of Darth Maul!

DARTH MAUL RETURNS

The final four episodes of the season ("Massacre," "Bounty," "Brothers," and "Revenge") are dissected and discussed in an 18-minute commentary that sits Filoni alongside writer Katie Lucas, and actors Sam Witwer (Darth Maul) and James Arnold Taylor (Obi-Wan). Lucas describes the director's cut of "Massacre" (directed by Steward Lee) as her punk rocker/*Tank Girl* episode. "I listened to the album *Live Through This* by Hole the entire time I wrote this, and I wanted these bad chicks riding tanks," she describes, as the battle between the Nightsisters and the battle droids unfolds on the screen.

The episode "Bounty" is presented as a director's cut (directed by Kyle Dunlevy), and the commentary reveals that Krismo and Pluma were, at one point, lovers before being rewritten as brother and sister during story development. Moving onto "Brothers," the *Clone Wars* team exposes the secret origin of Morley, the chatty snake that lures Savage Opress into the depths of Lothe Minor, as they reveal which crewmember he's based on.

During the episode "Revenge," Katie Lucas comments on the connection between Maul and Savage. "They are brothers, and Savage did ache for that family connection, but it's also a Pandora's Box, because I think he starts realizing what he's opened up," she says. "The ferocity in Maul is so overwhelming. In the Nightsisters trilogy, you get that Savage is this monster, and he's the villain, and now you see there's always something worse."

The Blu-ray-exclusive Jedi Archives includes extended scenes of Ventress battling Grievous, a zombie attack, the bombing of the Nightsisters lair, a render comparison of Ventress battling the ninja-like Kage warriors, and a fully animated and completed alternate opening of "Brothers" with Savage Opress terrorizing a diner. Production turntables include a Nightsister, a Nightsister zombie, Ventress, Dengar, Savage Opress, and Maul. 🗡️

EXPANDED

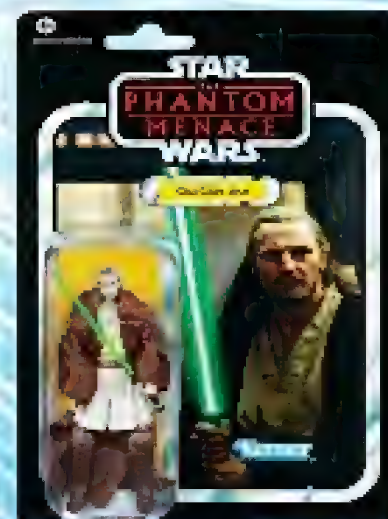
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A photograph of Joe Johnston, a man with dark hair, wearing a light-colored short-sleeved button-down shirt and dark pants with a patterned belt. He is focused on a mechanical model he is holding with his right hand. The model appears to be a skeletal structure of a mechanical arm or weapon, with green and blue components. In his left hand, he holds a blue-handled tool, possibly a soldering iron or a heat gun. The background is a wall covered with various technical sketches and diagrams, including what looks like a mechanical arm and some circular components. The lighting is somewhat dim, highlighting the subject and his work.

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NEVER-BEFORE-PUBLISHED
INTERVIEWS WITH INDUSTRIAL
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INSIDER PRESENTS AN EXCLUSIVE
CHAT WITH ORIGINAL TRILOGY
VISUAL EFFECTS ART DIRECTOR
JOE JOHNSTON.
INTERVIEW BY THOMAS G. SMITH.

JOE JOHNSTON:



Johnston visualizes the climactic dogfight between an X-wing and a TIE fighter. Note the design sketches for the Y-wing on the wall. Note the orthographic drawings by Steve Gawley of the Y-wing pinned to the wall.

Right: Johnston's design showing the breakdown of Boba Fett's costume.

Thomas G. Smith: What were you doing before you worked with George Lucas?

Joe Johnston: I was working at a place called DesignWorks. Chuck Pelly, who was a pretty well-known product designer, hired me straight out of school to work in his design office. I had to get up at 6:30am and leave Long Beach to get to Malibu for about 8am. It was great when I got there, but it was a miserable drive. I worked there for a week and I decided on the following Monday I was going to tell him that I just couldn't do it anymore. I was making \$250 a week and it just wasn't worth it. Fortunately, that Thursday night, I got a message from Bob Shepherd, who I had worked for on a Paramount project that was kind of a remake of *War of the Worlds*. He said, "Come on up on Saturday and interview for this if you're interested. It's a space movie and we're just starting to assemble people. It's gonna be an interesting team and a good project." So I went out that Saturday and then the next Monday I was able to tell Chuck that I had a better offer—having made \$250 a week, I thought that \$300 a week was an amazing raise!

What year was it you went to work for George Lucas?

It was August 1975. Ralph McQuarrie had been hired and had done five or six paintings. John Dykstra [visual effects supervisor] was there; he actually hired me. I didn't meet George until about a month after I'd been working doing storyboards. Richard Edlund [director of visual effects photography] was there and a couple of machinists.

Were you given a script of *Star Wars* and told to start storyboarding?

There was a script. I don't really remember working from the script, but I recall sitting down with Dykstra and having meetings, going over storyboards and shots. We were really just tossing ideas back and forth. The opening sequence was the first thing I started on: the Star Destroyer flying over the camera, and the laser battle, that kind of stuff.

When did you get a chance to talk to George?

He came up to the art department in early September. The department consisted of a room about the size of one of the sound stages—it was a huge room—and in one little corner of it was a little drawing table and a couple of places to pin up things. I was the only artist working there. George just came through and said, "Hi, how are you doing?" He didn't even introduce himself. It wasn't until we went over to Verna Fields' garage—where I guess she had just finished editing *Jaws*—that we sat down and went through the dogfight sequence. It was George's personal cut [using WWII and old film footage] of the sequence.



What was the first ship to be designed?

I think the first ship that I redesigned [because all the stuff had been designed by concept sculptor Colin Cantwell in model form] was the Star Destroyer. There were six or seven ships that had been designed and we kind of kept the general shape of a lot of those. We had to change things for technical reasons, mostly. I think that's a really interesting design, but you could never photograph that. It didn't look enough like a battleship; it looked like a fortress or a minelayer.

So what was the atmosphere like around that time?

Well, nobody knew exactly what they were doing, that's the way I remember it. Dykstra and Shepherd and some of the machinist guys had worked on *Silent Running*, but most of us didn't really know what we were doing. We didn't come from film backgrounds. We were just trying

A Design for Life

things that we intuitively thought would work. Sometimes they didn't and sometimes they did.

What did you think about the possibility of the movie being a success?
I didn't really think it was going to be a success until we started seeing sequences assembled toward the end. We watched them in our little screening room with six rat-infested couches. We could never get it completely dark in there; we'd close all the blinds we could and see it without sound on a projector that wasn't always running correctly. It was fantastic. That's when we started thinking it was going to be okay.

Six weeks before the film came out, we were supposed to be on some little film magazine, and got bumped for something else. George said, "Look, when this movie comes out I promise you that it'll be on the cover of something. Something about this film will make it." It was the understated expectation of the year.

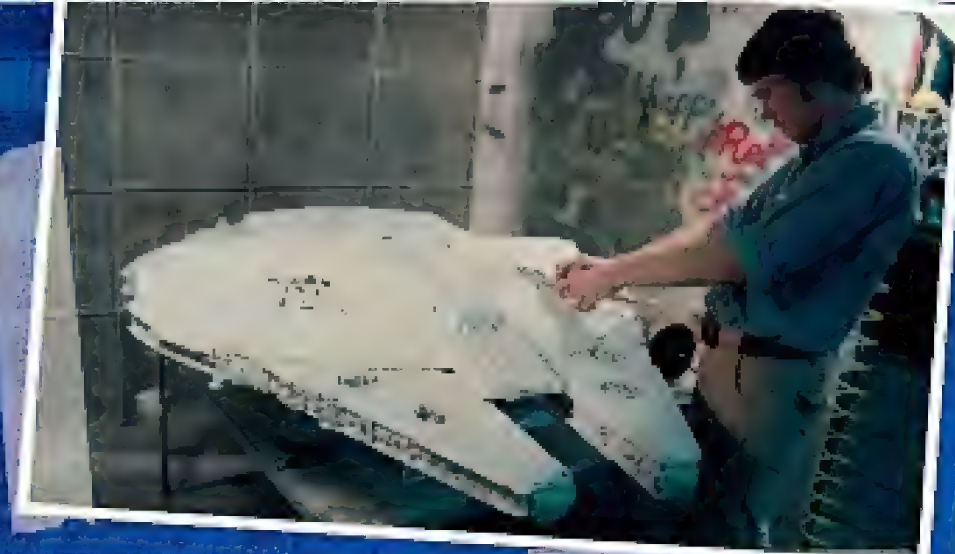
What kind of things do you think of to obtain the quality for a good picture in a movie?

You have to give people something interesting to look at. It doesn't matter if it has that much to do with the story; if there's something entertaining on the screen, it can even be just something that moves, that's the primary consideration. It kind of comes down to something intuitive: a nice camera move, make the ship do something interesting, put a nice sweeping turn in there. Everybody notices a frame that's flat and dull. If there's nothing to look at, your eye wanders all over the place.

In what way do you induce dimension?
In designing the shot, you can only imply dimension. When the shot is cleared out and it's executed, there are all kinds of ways to do it: color the thing in the foreground as opposed to the same fade color in the background, aerial haze or just lines of perspective. It's like doing a painting: ways to lead the viewer's eye into what you want them to look at. It's just basic drawing, basic composition. If you have a picture with a guy who's standing there and pointing, people are going to look away. It's the same thing: Getting people to look at something, leading their eye into the frame, and telling them what to look at.

Does George know exactly what he wants before he talks to you?

Not all the time. Sometimes he'll ask for a design for something and explain what he needs it to do. It has to do this: Two guys need to ride on it and they have to



blow up something." Sometimes he just says, "Give me something to make an exciting vehicle or spaceship for these guys." Sometimes he's not even that specific.

What were the instructions for the speeder bike?

I think the only thing he said was that it should be like a landspeeder motorcycle, something for one man to ride on. That was as far as he went. He hadn't designed or really thought about the whole bike chase sequence too much. The only thing

I remember him saying repeatedly was, "They need to fly through the trees, dodging around and they need to look like they're going 200 miles-an-hour." It later became 80 miles-an-hour.

What does George bring to a project that makes it what it is?

He has vision. Even though lots of people from different departments are contributing to that vision, he's able to convey what that vision is. He's able to guide people very easily, not only because he's articulate, but because he has a way of inspiring people.

What kind of things does he look for?

He looks for unique, exciting, interesting, and off-the-wall designs. He likes things that don't look like they should work, but you feel could work. Most of the ship designs are just different. All of the designs are unique. Trying to come up with something that hasn't been done before is the hardest thing to do, but he's able to do it. People say, "That looks like something from *Dune*," or "That looks like something from *Buck Rogers*." Well, it may, but it's the way it's treated and used that really makes it unique. Everything's been done before, but George

SCHOOL OF GALACTICA

After *Star Wars* wrapped, many of the ILM crew worked on the original TV series, *Battlestar Galactica*. Johnston recalls: "Battlestar Galactica was like school for a lot of people working on it. It advanced the technology beyond *Star Wars* up to almost the point of *Empire*. I think on *Galactica* there was a shot that had 25 elements in it, which you could never do on *Star Wars*."

OPENING BIG

Joe Johnston on the opening shot of *A New Hope*:

It blew everything away. It was such a great way to start a film and it caught the audience off-guard. Everybody thought, *Oh, here's a nice starfield and here's a nice little planet. What's going to happen? Is there going to be a nice little ship that comes in slowly?* People were expecting a 2001 shot and then.... It's like the Indians attacking a stagecoach in space. That was a good example of forcing people to look at something: This giant thing coming overhead with very strong perspective lines. It was just a good design. That whole opening sequence was really George's idea; he knew exactly how he wanted it to work. I'm sure he must have played that sequence in his head 100 times, because when he was describing it, he knew precisely what he wanted it to look like.



"GEORGE ALWAYS SAYS, 'JUST COME UP WITH SOMETHING INTERESTING, MAKE IT NEAT, MAKE IT FUN, AND THEN WE'LL WORRY ABOUT HOW TO DO IT!'"

somehow finds a way to do it better and differently.

How has technology changed things for designers?

It's not only the design, but also how that design relates to technology. Maybe, in the past, movie crews had the ship sitting from right to left because they couldn't right focus correctly, or they had no way of getting enough depth of field to bring it to camera. With the development of the Dykstraflex motion-controlled camera and the technology that has come along in the last 10 years, designers have been able to be more creative. It's a real good example of

design and technology working together. It's kind of rare.

So because of the motion control, you can just envision anything and it can be done?

That's the way George likes to work. He always says, "Don't worry about how we're going to do it. Don't worry about how much it's going to cost. Don't worry if it's impossible to do. Just come up with something interesting, make it neat, make it fun, and then we'll worry about how to do it." He doesn't like to limit himself by budget or any kind of technical restrictions in the concept phase and I think it shows. For a lot of directors,

that would be the first thing they'd worry about. If you come up with a really great idea that works, you'll come up with ways to make that idea work to budget.

If you could only show somebody one movie that you worked on, which one would you feel best about?

I think that would probably be *The Empire Strikes Back*. I think that was a good mix, but it still had a lot of the spirit of *Star Wars*. It was technologically advanced enough over *Star Wars* to be a lot more fun for me. Looking at the three films back-to-back, *Star Wars* looks real crude. The action sequences are slow. Even when the ships are flying 100 miles-an-hour, they just seem slow.

Empire combined that spirit of experimentation and not really knowing if something was going to work or not—I'm talking about the crew now—with a big leap in technology. I had a lot more responsibility on *Empire* than I did

Opposite page:
Prepping the Millennium Falcon for flight.

Below: Joe dresses as a stormtrooper for a pickup shot (directed by Lucas at ILM on *A New Hope*). He played both stormtroopers on the Death Star surface who watch as the captured Falcon is dragged into a docking bay as they only had one suit at that time.

Above: Adding details to the Tantive IV.

on *Star Wars*. I was one of the people that George brought up first; I was able to get a jump on it and design a lot of things along with Ralph McQuarrie early on. I had a lot of time to show it to George. It was really a luxury as far as the design phase. It didn't really work out that way on *Star Wars* or *Jedi*. On *Jedi*, the responsibility was kind of diluted between the American crew and the English crew. The English crew had a lot more input on *Jedi* than they did on *Empire*. I just enjoyed *Empire* more. It was more fun than *Jedi*.

After *Star Wars*, producer Gary Kurtz said, "The next one's going to be a lot easier. We know how to do it. We can do it in half the time and it's going to

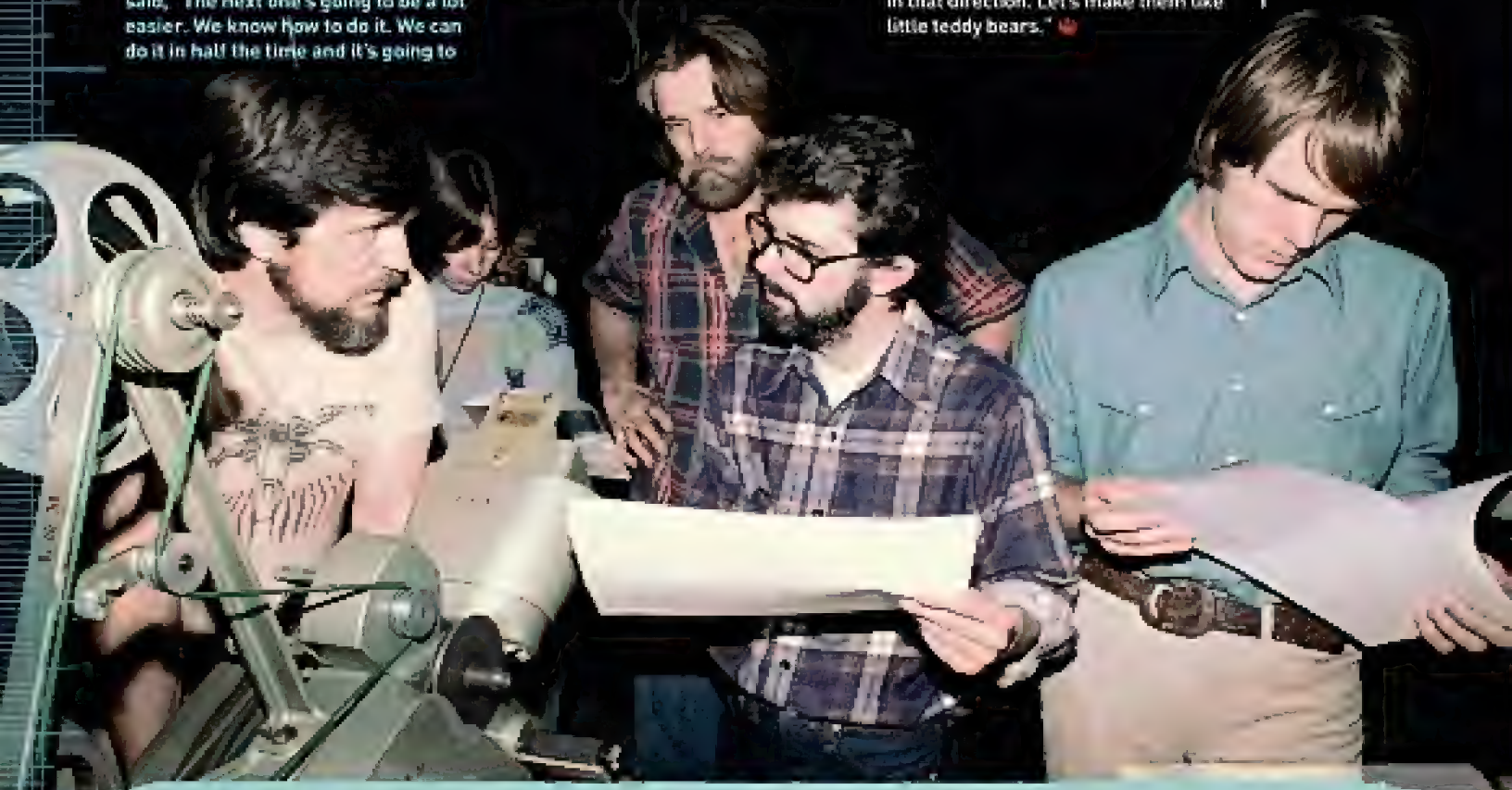
be much easier." Was that the case? *Empire* was harder than *Star Wars*. Technically we were able to do more, so we wanted to do twice as much. We didn't want it to be easy; we wanted to make it go as far as it could. *Jedi* was the same way, but for some reason it didn't work as smoothly.

Can you tell me a little bit about the process of designing a creature for the film?

Taking the Ewoks, for example; a lot of times, George feeds us just enough information to point us in a direction. The first thing he said was, "They're little furry guys, they carry

spears, and they run through the woods." We did 300 drawings of little furry guys running through the woods. A lot of them were troll-like or gnomes and all kinds of little things. Maybe some of them had cute little faces, puppy-dog faces. He picked the puppy dog one and said, "That's looking pretty good. Do some more like this. Make them cute." After a while, I kind of picked up on the direction he was heading and I did one so cute, it looked like the teddy bear's picnic. It had little ears and was wearing a little bonnet. George came in the next day and said, "That's it! We'll kill 'em with cuteness! Try them all cute. We might as well go all the way since we've been heading in that direction. Let's make them like little teddy bears." 🐻

Below: Richard Edlund (director of special effects photography), John Dykstra (special photographic effects supervisor), George Lucas and Joe Johnston. (ILM coordinator Patricia Rosa Dugan is in the background.)



FASTER, MORE INTENSE!

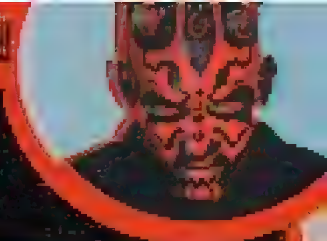
Joe Johnston on speedy ships:

I remember when we were in movieola room working on *Return of the Jedi*, and George was looking at a shot and said, "No guys, this has got to go faster! I've been telling you! Look at *Star Wars*! It has to go faster." We'd heard this for about four days in a row, and the ships were getting so fast that in four frames—they were gone! So somebody got out reel 4 and reel 7 of *Star Wars* and ran it. There was silence for a minute and then George said, "Huh, kind of slow isn't it?" The impression was of tremendous speed, but the audience's impression of speed doesn't have to be like hyperspace—you just establish the scale of the ships. The opening of *Star Wars* seems very fast because that ship is so big. You know how big it is, the size is implied, but it's not really going that fast.



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STAR WARS

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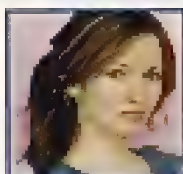




STAR ATTACK — OF THE — CLONES

**INSIDER QUIZZES THE
CAST AND CREW OF
STAR WARS: THE
CLONE WARS ON WHY
EPISODE II ROCKS!**

CATHERINE TABER, PADMÉ



Who's your favorite character in the movie?

Yoda is always my favorite and he is particularly badass in Episode II, but I also really love Watto. I have no logical explanation. He just makes me smile.

Has the movie influenced your work on the show?
Absolutely. It's great to see some of Padmé, Anakin, and Obi-Wan's early interactions and development. It is like looking at a photo album of important events in my character's life. I love the Geonosis arena, especially Obi-Wan's line, "She seems to be on top of things".

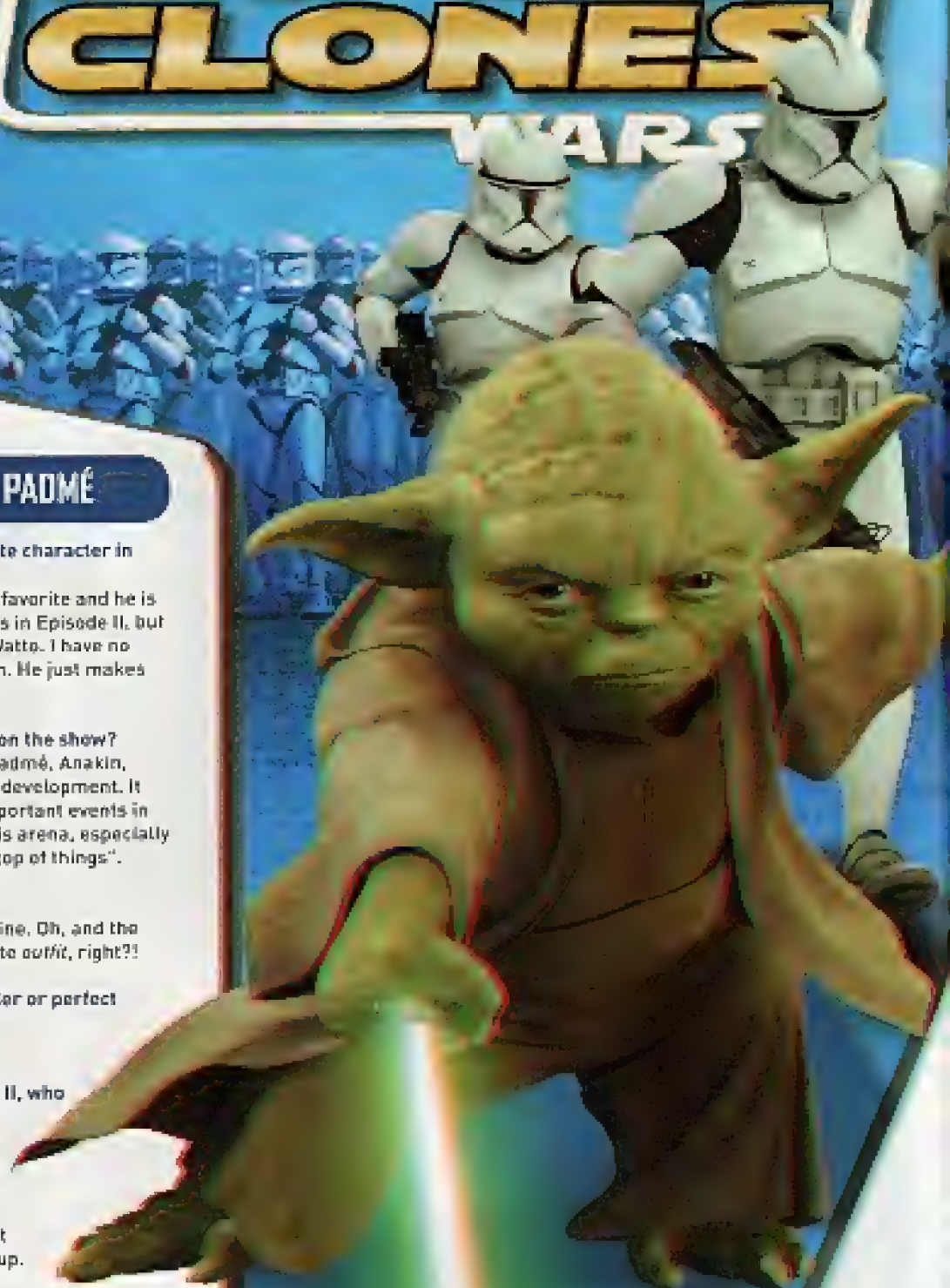
Do you have a favorite sequence?
Definitely, the pale blue one on Tatooine. Oh, and the lake country dress. You did say favorite outfit, right?!

Is Padmé the galaxy's greatest enabler or perfect for Anakin?
Hey! I resemble that remark!

If you could take on a role in Episode II, who or what would it be?
One guess.

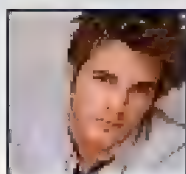
What surprised you most when you saw the movie?
When I first saw the movie I was most surprised when Padmé's ship blows up.

Is Jango really such a bad guy or simply making his way in the universe?
Sorry, but anyone who messes with Obi-Wan is a bad guy in my book.





MATT LANTER, ANAKIN SKYWALKER



Who's your favorite character in the movie?
I'll go with Yoda because we get to see him kicking some major butt!

Has the movie influenced your work on the show?
Absolutely. We see Anakin start to mistrust Obi-Wan, we start to see the cockiness brewing, we see some of the darker thoughts that provide excellent foreshadowing of *The Clone Wars* and eventually into *Revenge of the Sith*.

Do you have a favorite sequence?
I think the Geonosian arena battle is pretty cool. I just traveled to Rome and saw the Colosseum. It's interesting to see the influence that went into creating the Geonosian arena.

Is Padmé the galaxy's greatest enabler or perfect for Anakin?
I'll go with enabler. I don't really think there could be anyone perfect for Anakin, who would crack the whip, and say, "No, You WILL NOT become Darth Vader!" Except maybe Princess Leia... which is all kinds of wrong!

If you could take on a role in Episode II, who or what would it be?
Well, I'm used to playing Anakin, so I'll stick with that one.

What surprised you most when you saw the movie?
It is pretty cool when Yoda flies in with the clone army and they just decimate the enemy.

Is Jango really such a bad guy or simply making his way in the universe?
Bad guy! Justifying it is like saying a drug lord is just trying to make it in the world!



KEITH KELLOGG, ANIMATION SUPERVISOR



Who's your favorite character in the movie?
Jango Fett. My youngest son dressed up as him for Halloween when he was 4-years-old. Also, working on *The Clone Wars* I get to

see Jango's face a lot!

Has the movie influenced your work?

We all make sure that we take away tidbits from the six films when we are working on our show. A good example for me would be Dooku's fighting style. I try to incorporate the fencing-style Dooku uses, not the emotional attacking style of Obi-Wan and Anakin.

Do you have a favorite sequence?
I really love the battle in the arena. Just seeing that many Jedi and different droids fighting one another was truly epic.

Is Padmé the galaxy's greatest enabler or perfect for Anakin?

Usually, Anakin is the more emotional one, which ultimately leads to his becoming the greatest villain of all time. What I liked about *Attack of the Clones* is that we get to see Padmé more in action than we have before.

If you could take on a role in Episode II, who or what would it be?

I would say that it would be Obi-Wan when he

is chasing Jango and Boba through the asteroid field. That would be so amazing to be able to see with my own eyes.

What surprised you when you saw the movie?
That chase through the skies of Coruscant. All the other ships flying around and the near misses made for one exciting ride.

Is Jango really such a bad guy or simply making his way in the universe?

I think that he is making his way in the universe. If you asked him if he thought he would become such a central figure, and literally the face of the Republic and Order 66, I think he would have laughed.



JOEL ARON, CG AND LIGHTING SUPERVISOR



Who's your favorite character in the movie?
It's Obi-Wan's path that I found myself attached to. I love the scene when he's telling Anakin to

use the Force when they are chasing Zam Wessell, but my favorite is the way he handles himself when he arrives on Kamino, as the wise Jedi that he had become.

Has the movie influenced your work?

Attack of the Clones is my go-to for a lot of *Star Wars* prequel mood lighting. I reference the last 10 minutes all the time. It's not a movie that I take lightly, as it's crafted so well. There is a neverending well of visual inspiration to absorb.

Do you have a favorite sequence?
The entire attack on Geonosis. It's the epic battle that is classic *Star Wars*, and as it progresses, you're then deposited visually into the Dooku chase. It's that entire sequence, from the gunships arriving in the arena, all the way until Anakin loses his arm.

Is Padmé the galaxy's greatest enabler or perfect for Anakin?

I can safely say that she's perfect for Anakin. Knowing what is coming up on *The Clone Wars*, and understanding all that's taken place in the prequels (along with several long, casual discussions with Dave Filoni about the two of them), we would not have what we have now with Darth Vader if it were not for Padmé. She has been this bright star for him to follow.

If you could take on a role in Episode II, who or what would it be?

I would be found in the Outlander club; but not the guy selling death sticks that needs to go home and think about his life. That's another classic Kenobi moment, by the way.

What surprised you most when you saw the movie?

Kamino. I loved it. It was so out of leftfield for me, and the contrast of Obi-Wan against the setting of the environment was awesome!

Is Jango really such a bad guy or simply making his way in the universe?

Making his way. He's pretty much alone, and doing only what he knows to survive. It may not make him a good guy, but I bet he's only bad when he absolutely needs to be.

JAMES ARNOLD TAYLOR, OBI-WAN



Who's your favorite character in the movie?
Obi-Wan Kenobi of course! I think it is a crucial film

in Obi-Wan's character arc. He is established as Anakin's teacher, he discovers the clones, and he's sporting an awesome mullet!

Has the movie influenced your work on the show?

Ewan McGregor's performance is the basis for my role as Obi-Wan. I keep his dialogue on my iPhone to listen to before recording sessions.

Do you have a favorite sequence?
I like it when Obi-Wan discovers the clone army, and his conversation, and then confrontation with Jango.

Is Padmé the galaxy's greatest enabler or perfect for Anakin?
I think she could be the perfect match for Anakin, if he wasn't so... well, "Anakin-y!" Just imagine if he let go of his anger. I can see him sitting on the front porch while little Luke and Leia played in the yard, with Padmé bringing them some blue milk!

If you could take on a role in Episode II, who or what would it be?
I'd be lying if I said it wouldn't be Obi-Wan. But to take it in a different direction as I am a voice actor by trade, I would love to have been Dexter Jettster. I like roles like that are small, but pivotal to the plot, and he's got a bunch of arms!

What surprised you most when you saw the movie?

When Dooku makes such short work of Anakin. I still get surprised when people lose limbs in *Star Wars*. I always gasp!

Is Jango really such a bad guy or simply making his way in the universe?

He's like any of the bounty hunters on *The Clone Wars*—he's just trying to get as much as he can while he can and provide for his child.



SAM WITWER, DARTH MAUL



Who's your favorite character in the movie?

Dexter Jettster. He's a colorful old dude who knows about obscure weapons,

forgotten star systems, and owns a burger joint. He's pretty cool, right?

Has the movie influenced your work?
I'd say yes in that it became necessary for me to wonder what role Darth Maul would have played in the formation of the Clone Wars had he not had his "accident."

Do you have a favorite sequence?

It has to be Yoda vs. Dooku. The audience was cheering for Yoda. I was cheering for movies. Movies won that day!

Is Padmé the galaxy's greatest enabler or perfect for Anakin?

There are chicks who like the bad boy...

If you could take on a role in Episode II, who or what would it be?

Aayla Secura's jealous ex-boyfriend. He keeps showing up at the Jedi Temple because he delivers pizzas, and then hangs out too long asking questions about what she's been up to!

What surprised you most when you saw the movie?

Perhaps I shouldn't admit this, but I actually didn't see the clone/stormtrooper thing coming!

Is Jango really such a bad guy or simply making his way in the universe?

He's a dad! Except he's a dad who can beat up your dad. Unless you're Luke Skywalker. Spoiler Alert!

DUEL OF THE FATES!

TATOOINE.

WRITER
STEVE WHITE
ARTIST
WILL SLINEY

...AND I SAY
YOU CAN EASILY
FLY A PODRACER
DOWN BEGGAR'S
CANYON.

SKYWALKER,
YOU'RE OUT OF
YOUR TINY SLAVE
MIND!

"TRANSLATED
FROM DUB.

CORUSCANT.

COLORS
DANIELLE
LETTERS
ANDREW JAMES

THE UNDERWORLD.

WHAT'S MATTER,
SEEBUBA? TOO
DANGEROUS FOR
A DUB?

MAHMAHMAH!
WE CALLED-A
YOU OUT!



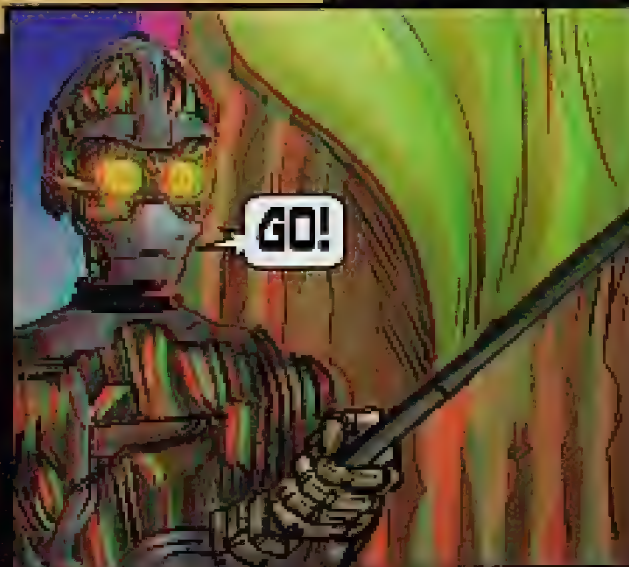
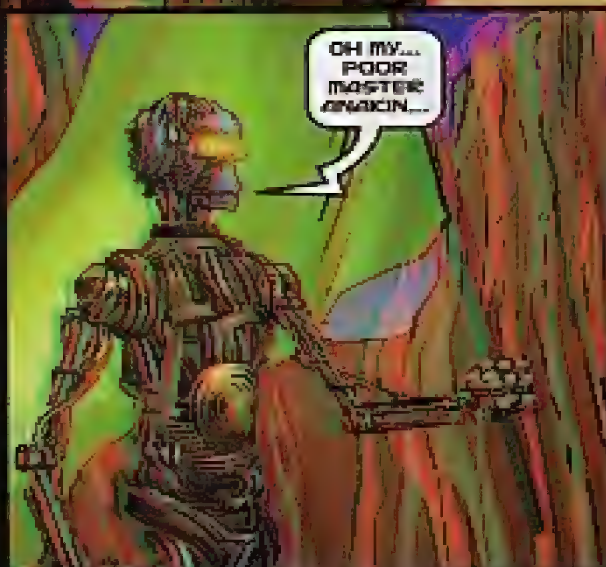
LET'S SEE
IF HE'S AS
GOOD AS
THEY SAY.

SHUT UP
WATTO! NO
SLAVE CALLS
ME OUT SLEEPING.
TOMORROW,
DANN.

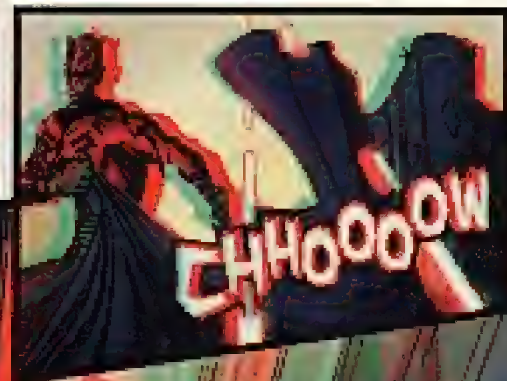
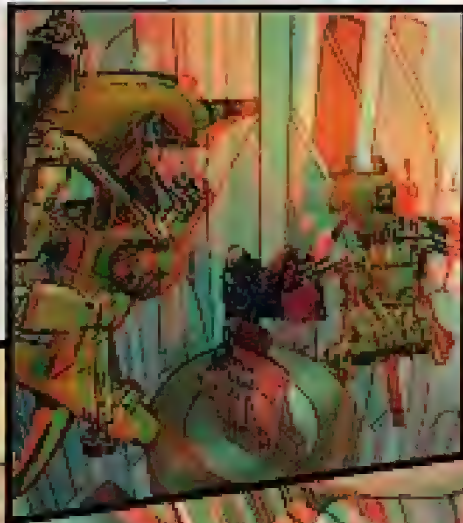
BEGGAR'S CANYON

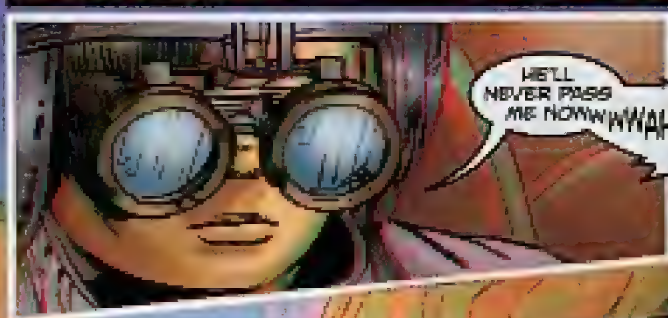
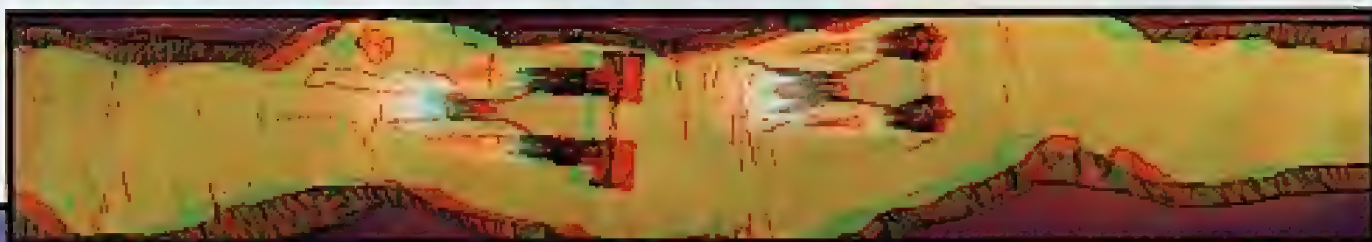
SEE...
THE JAWAS
ARE HERE ALREADY
-- TO CLEAN AWAY
THE MESS YOU'RE
GOING TO END
UP AS!

EAT MY
DUST, DUG! THE
CROWD IS HERE
TO SEE ME BEAT
YOU INTO THE
GROUND!



AAAH!





WE'LL
NEVER PASS
ME NOWWWWAHHHHHHH!

BANTHAS!
THAT WAS
TOO CLOSE!



BOY,
THOSE SAND
PEOPLE AREN'T
HAPPY!

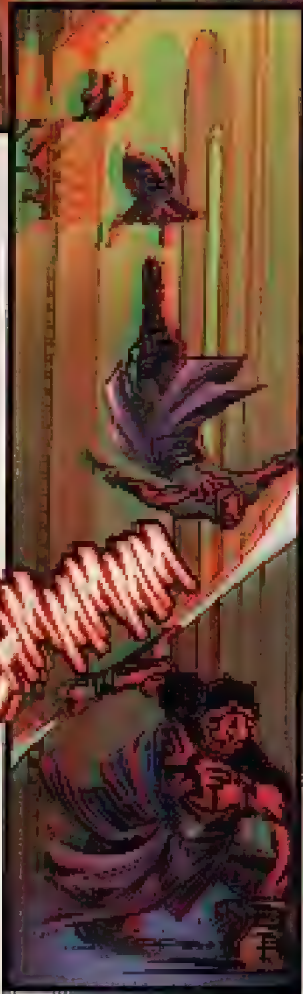


ARROOOOOKKK!

WOOOOOOOOOOOOOOOOO



HE'S
HEADING
DOWN! CUT
HIM OFF!



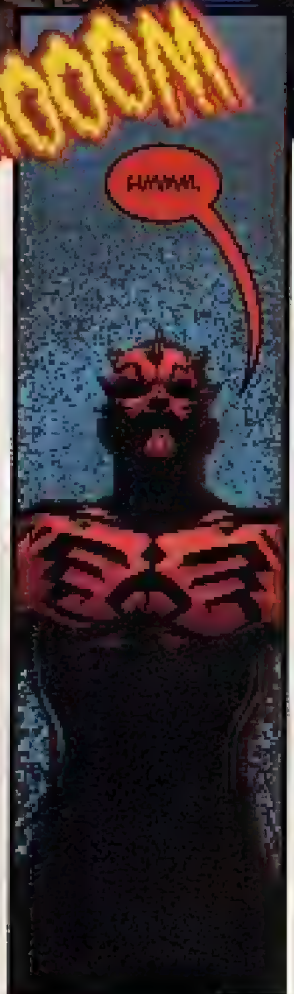
CHAMM



WATCH
OUT, YOU
IDIO—

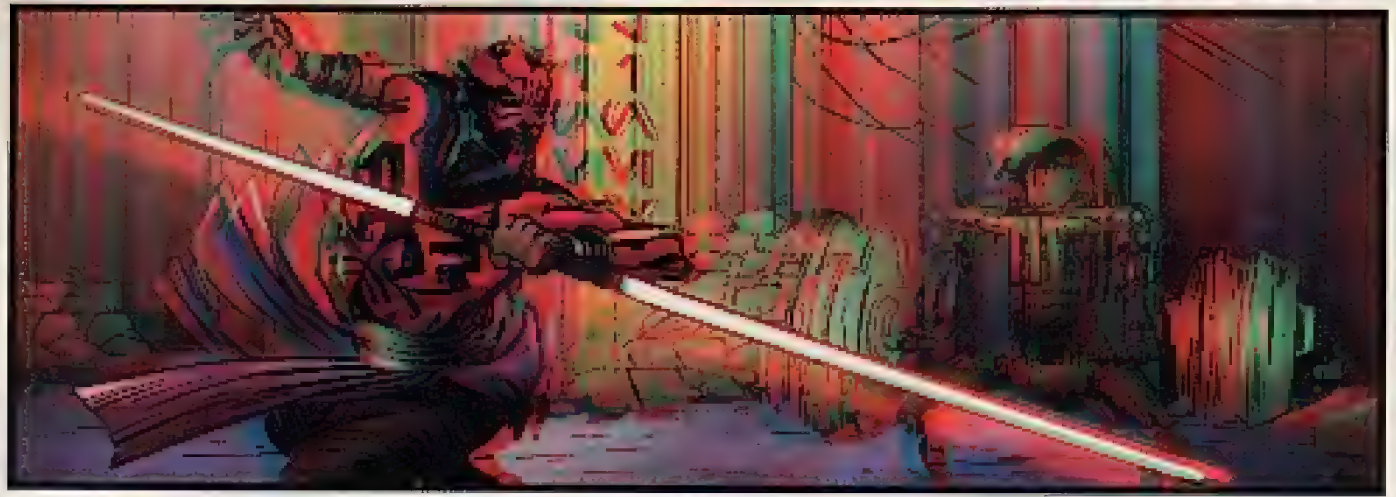
TOO
LATE!

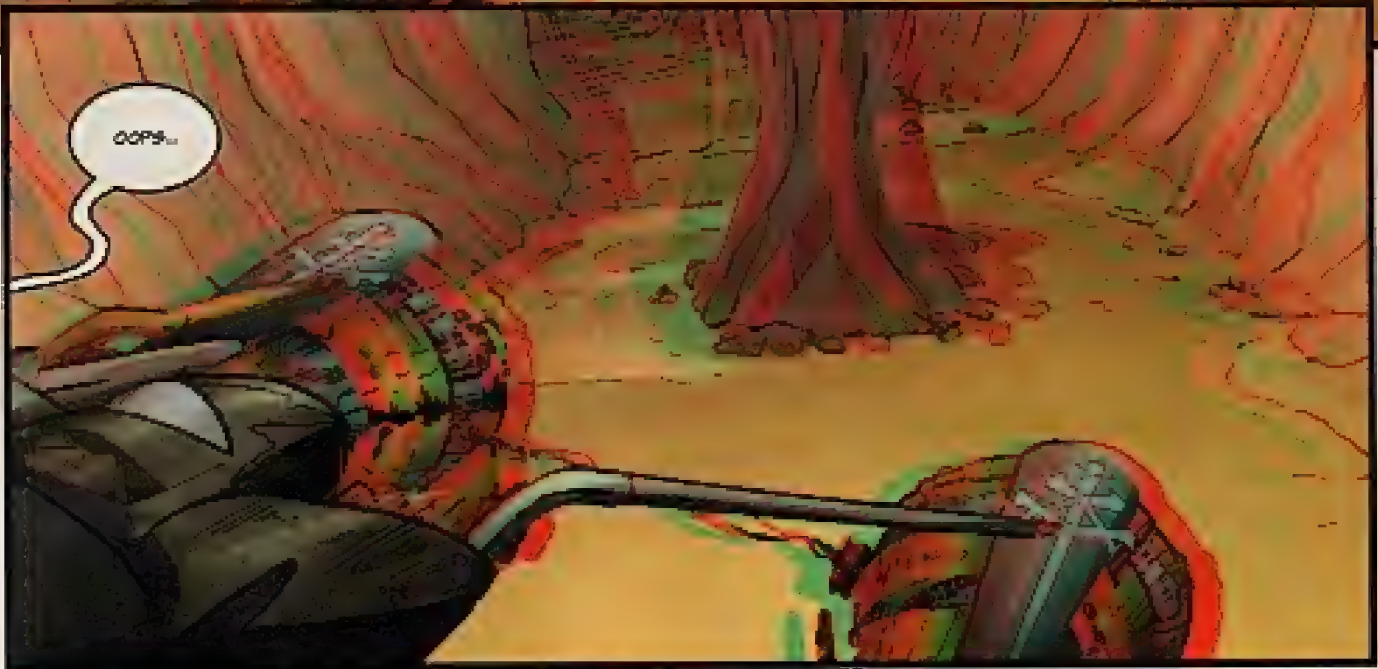
PAA-CHOOOM

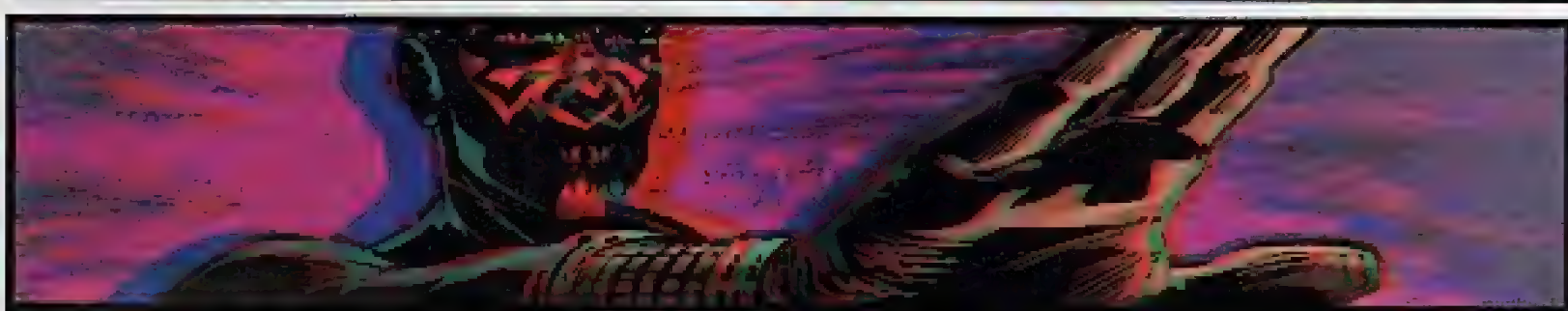


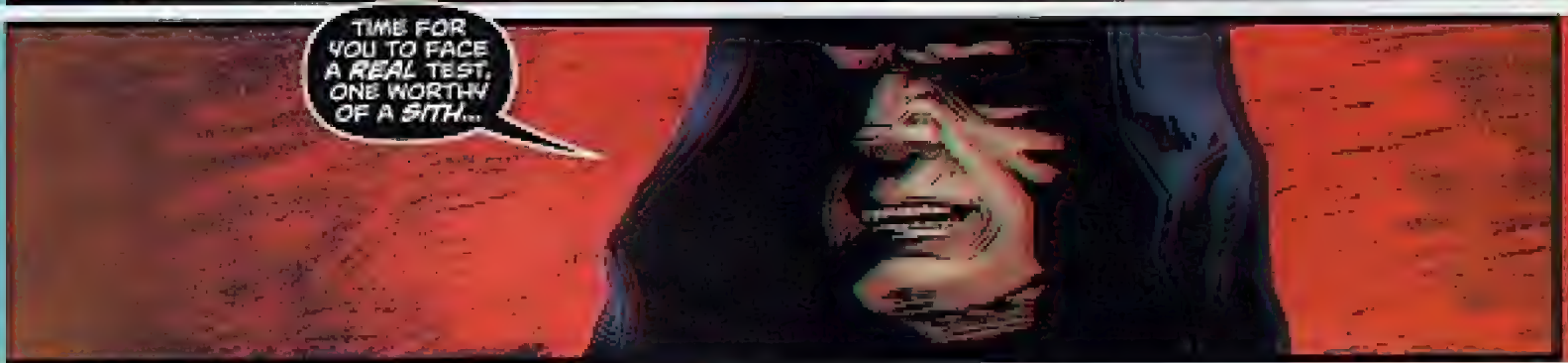
HHMM.

CUT...
OFF...









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END...

...FOR
NOW!



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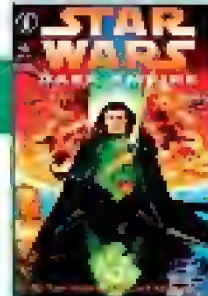
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THE EMPEROR REBORN

WORDS: NEIL EDWARDS



Six years after the Emperor's apparent death on the second Death Star above Endor, his presence has become evident again. Indeed, he is laying waste to entire planets with fearsome new weapons. Luke has been drawn to the Emperor on the new throne-world of Byss, and has seemingly taken his father's place as the Emperor's apprentice. With the help of Leia coming to his rescue and some trickery of his own, Luke has proved to be more than the Emperor bargained for.

Luke confronts the Sith Master as the Emperor prepares to do the unthinkable—transfer his spirit into one of many cloned bodies so he can be young and vital once again. Luke desperately destroys as many as he can, but the Emperor manages to make the transference into the last remaining one and faces Luke in a lightsaber duel. But, unlike the last time they met, Luke is now a Jedi Master and seems an even match until the Emperor gets the upper hand. Luke is his prisoner and the Emperor wants Leia's unborn child. All seems lost for the rebels, or does it...?

WHAT THEY SAID

"Cam Kennedy was the perfect artist for *Dark Empire*. He had spectacular painted scenes of the ships, characters, and action. It was gorgeous, like watching a Technicolor film of the movie frames. And

Tom Veitch wrote a story that took place right after the third movie that had Luke fall into the spell of the dark side. In the end, *Dark Empire* was the most successful series we'd ever done."

Mike Richardson, founder, Dark Horse Comics, interviewed by Dan Wallace in *Star Wars Insider* #114



Art: Cam Kennedy

ESSENTIAL TRIVIA

One suggested original plotline for *Dark Empire* was for an imposter to be using Darth Vader's armor to strike fear into far-flung systems as a continuing symbol of the Empire. This idea was vetoed, however, in favor of bringing the Emperor back in cloned form.

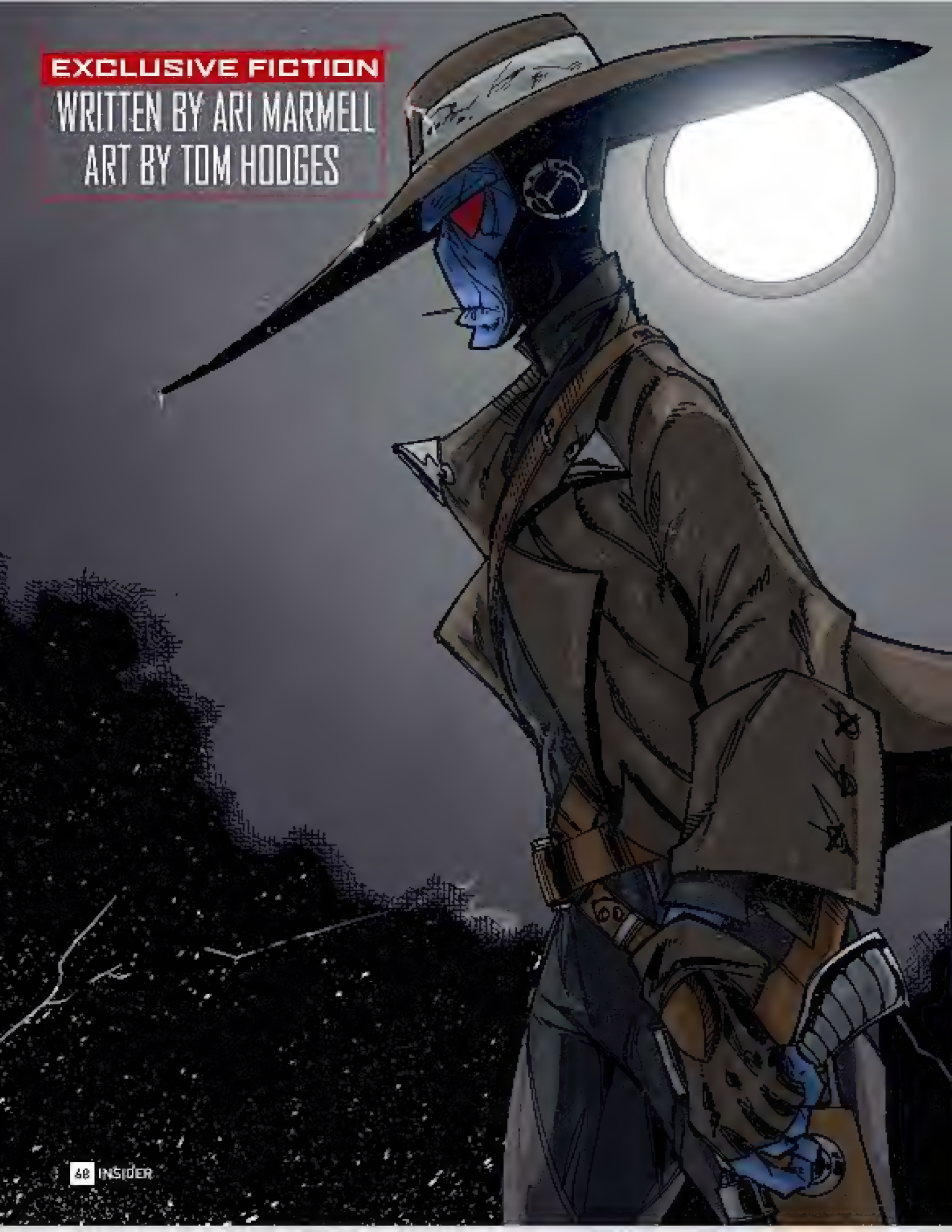
WHY IT'S A CLASSIC

At this point in the story, all is desperate for the heroes. Luke seems to have fallen to the dark side and the Emperor's influence, even wearing armor similar to that of his father, Darth Vader, and using a dark side mind trick to make Leia and Han leave him behind on Byss. The Emperor is more powerful than ever, in a new body and with apparently indestructible new weapons. The Emperor has overlooked the importance of family. Just as Darth Vader was brought back from the dark side by Luke's faith in the goodness inside of him, so Luke is brought back by Leia's faith in him. By joining his power with Leia and that of her as yet unborn child, Luke is finally able to triumph against the Emperor. No matter the allure and power of the dark side, the light side is arguably more powerful by far. 🌟



EXCLUSIVE FICTION

WRITTEN BY ARI MARMELL
ART BY TOM HODGES





It wasn't even genuine rain pattering down around him, muting the hum of the speeders and skiffs high above. Real rain could never have wormed its way among the various obstacles to reach the city's lower levels. No, this was condensation, dripping from the undersides of bridges, roadways, and TaggeCo grav-cranes overhead. Dilly, polluted, stinking and stinging, it was enough to drive almost anyone to seek the nearest shelter.

Almost anyone. Not the hunter.

Broad-brimmed hat and sturdy coat of nashtah hide shed the putrid water as efficiently as any forcefield, but even if they hadn't, the figure crouched beneath them would likely never have noticed the precipitation. From a flat and leathery face beneath that brim, the sinister crimson eyes of a Duros peered not at the multitude of towers above and ledges below, or the glimmering of a thousand lights, but into the years ahead.

War's coming.

Most people didn't like to think about it, didn't want to admit it. They pretended the Trade Federation's recent embargoes were flukes; ignored the growing whispers of separation and secession from the Outer Rim systems; placed an almost religious faith in the new chancellor's abilities to reunite a fractious Senate.

He knew better, the hunter did. He could smell it in the air, across the length and breadth of the Republic. Might be a few years, yet, but war it would be.

And there was money to be made in war. A lot of money; more wealth than even the greediest Corellian could imagine. But he needed the name, the reputation, to claim it, which was why he'd taken this fool's errand of a job in the first—

"Blast doors down! Blast doors down!"

Akris Ur'etu, lord of the youthful but rich and brutal Skar'kla Consortium, cringed at the sound of his own voice, shrill enough to drown out the slamming of the heavy slabs. He knew it made him sound panicked, even cowardly, and couldn't do a bleeding thing about it. When the Bothan crime boss grew agitated, his shadow-gray fur stood on end and his voice screeched like the felines he so greatly resembled.

Still, whatever his people thought of his bravery—or lack thereof—they obeyed. Half a dozen guards, human and otherwise, crouched throughout the room or flattened themselves against the walls, blasters and slug-throwers trained on the nigh-impregnable door. Ur'etu himself clutched a holdout blaster in one paw, hidden behind his magnificent desk of blood-red greel wood.

"Is it him?" he demanded, his tone now slightly more under control. He ran his empty paw over his head, as though he could force his fur to relax. "Are we certain it's him?"

A bronze-scaled Trandosha thug opened his maw to speak, but the answer quickly became moot. A pinprick of glowing heat blossomed through the blast door; molten durasteel trickled from the breach, disturbingly like seepage from a ruptured cyst.

REPUTATION

His eyes snapped back into focus with a single blink at the sudden vibration in the metallic band on his left wrist. Something had tripped the portable sensor field— independent from the building's internal security, and not nearly as easily bypassed—the Duros had placed on the roof below. Indeed, even as he rose for a better view, a glimmer of green luminescence shone, briefly but brightly, from a darkened hatch.

"Suppose it's about that time, then..." the hunter muttered, his voice a rasping, rolling growl. Spindly fingers ran across the custom blasters at his waist in a final check, and then he was off and running. Coat flowing behind him like wings, boots spraying a wake of filthy water, the bounty hunter hit the edge of the platform and leapt.



Swiftly, smoothly, that point became a line, tracing its way down the surface of the door. Ur'etu could practically envision the brown robed figure on the other side, lightsaber pressed tight to the portal.

"As he likes it, then," the Bothan sneered, his worry drowning in a growing tide of anger. "I don't know why this Jedi's been interfering with my operations—or what happened to the bounty hunter who's supposed to get him out of my fur!—but it ends here! The instant that door opens, I want that hallway filled with enough blaster fire to charbroil a Hutit!"

Guards grunted, fingers flexed on triggers and firing studs—and slowly, methodically, the sizzling outline in the blast door grew...

When the cut was finally complete, a chunk of durasteel simply



slid away and toppled into the chamber. Clearly, the Jedi had canted the cut downward so gravity alone would do the job of moving the heavy slab; had any of Ur'etu's men been fool enough to stand too close, they'd have been pulped.

Blasters screamed and bolts flew even as the room shuddered at the impact, so many and so rapidly that the ambient air grew charged, but no target stood revealed for them to hit. After a few volleys that served no purpose other than to score the walls beyond, it finally dawned on the lot of them that they were firing into an empty corridor.

Empty... until, just as the Trandoshan began to edge forward, a tiny metallic sphere bounced into the room from off to the left of the gaping hole in the door.

"Detonator!"

Ur'etu dropped beneath his heavy desk with a horrified yowl;

guards dove for cover or turned to run, as though there were any real way to escape.

The blast, when it came, was almost pure heat and flame without concussion. The Trandoshan and two other thugs were incinerated outright, the others singed to various degrees of pain. Smoke, far more than any traditional thermal detonator should have emitted, billowed upward to cloud not only the doorway but that entire half of the room.

"Eyes on the door!" the Bothan shrieked from beneath the desk. "He'll be—!"

He already was. From the very top of the smoke, carried through the fumes in a leap that no normal human could have duplicated, the dark-clad intruder rolled. A sizzling snap-hiss! and an emerald reflection in the cloud heralded his arrival. The lightsaber flashed, and the first of the surviving guards went down.



When the Bothan crime boss grew agitated, his fur stood on end and his voice screeched like the felines he resembled.

From well behind the Jedi—who, it turned out, was a black-haired and bearded human of average height, clad in a dark-hued variant of the Order's traditional garb—the bounty hunter watched through narrowed crimson slits. One finger idly tapped at his chin, while the other kept the same rhythm on the butt of a holstered blaster.

These were no Jedi tactics he'd ever heard of! Sliding through the blast door, that was one thing, but the Duros had never seen a lightsaber like this one. The shaft alone was over a meter long, as though the weapon had been stuck on the end of a small pike, turning it into more of a spear than a sword. And he'd watched as the Jedi ducked aside, hunkering behind the segment of the door still standing until the inevitable barrage had passed, and then...

"Since when," he asked himself softly, "does the Jedi satchel of tricks include thermal detonators?"

Most curious of all, though, was the leap that carried the intruder into the chamber beyond the wall of smoke. For just a split second, as the Jedi crouched, the bounty hunter swore he spotted tiny flashes of light from the soles of the man's boots.

"Well, now. What exactly are we looking at here?"

Tugging the collar of his coat high and tight to filter the worst of the fumes (Breathing tubes? Best add breathing tubes to my own sack of tricks...), the bounty hunter crept toward the smoke.



When the boss of the Skar'kle Consortium had ducked beneath his desk, it wasn't only because he'd hoped the heavy



greel wood might shield him from the blast. A hidden switch, a quick turn, and the floor beside the desk hissed open. By the time the last of the guards fell to the lightsaber, Ur'etu was already dashing along a metal-paneled corridor, swearing up a storm in Bothese between ragged gasps. He'd expected he might have to retreat, that the guards upstairs might not be enough—but he thought they'd at least have slowed the blasted Jedi down a little! With every step, he had to quash the urge to look over his shoulder, convinced he heard pounding footsteps or the sinister hum of the blade close behind him. A dozen times he started at sudden movement, and a dozen times it proved

nothing more than his own reflection in the polished walls.

Finally, after what felt like a sprint of roughly a light year or so, he came to the end of the corridor, and a heavy door not substantially thinner than the blast doors above. Somewhat frantically—for now he really did hear the rapid steps of the oncoming Jedi—he waved a paw over a sensor recessed into the durasteel. Instantly the portal slid up into the frame, revealing Ur'etu's security center.

From amidst a ring of standing monitors, the Bothan's Weequay security chief peered at him.

"Problem, boss?"

The clunk of the closing door masked another stream of Bothese



These were no Jedi tactics he'd ever heard of! The Duros had never seen a lightsaber like this one.

obscurities. "What the mradhe muck kind of stupid question is that?!"

The Weequay shrugged, and if he felt at all contrite, it didn't show in the crags and wrinkles of his coarse face. "Thought you said you'd call me when you needed—"

"Wasn't time! That Jedi tore your men apart!"

"My—?"

"He's coming through that door any second," Ur'etu continued between wheezes.

"Good!" The security chief stepped away from his post, a stubby force pike clutched in his left fist. It began to crackle and

spit, as though just as anxious as its wielder for the coming chaos. "Been wantin' to try my hand against a Jedi."

"You don't have to beat the son of a mynock! Just lock him up long enough for..." The Bothan hefted his blaster.

"Just don't hit me, boss."

"Oh, thank you so much for the—"

No lightsaber cuts this time; the door simply slid upward once more to reveal the cloaked and cowed figure beyond.

Instantly Ur'etu stepped back and to one side, raising the small but deadly weapon in hopes of a clean shot. The Weequay strode forward, force pike spinning idly at his side.





The Jedi's left hand rose, fingers pointing at the Bothan. Ur'etu gasped as the blaster abruptly tore itself from his grip and sailed across the chamber to slap into a dark-gloved palm.

The Weequay had crossed roughly half the distance between them in a sudden lunge before the Jedi flipped the blaster around and shot him in the face.

"Now... now wait a minute..." the Bothan protested, backing away with both paws raised. "Look, I don't know what grudge you have against my organization, but I'm sure there's some arrangement that we can grik..."

The Jedi stepped to one side, left hand pointing once more, and Ur'etu began to choke.



"Right. Think I've seen about enough, then."

Two faces, one hooded and one turred, twitched around as the bounty hunter stepped calmly into the security chamber. Ur'etu made a peculiar gurgling in his throat, gesturing madly toward the Jedi with one paw while the other continued to grab futilely at his own neck.

The Duros watched the Jedi's arm shift beneath his robes, saw the indecision on the man's face, and offered a broad, sharp-toothed grin. "Don't mind me. I got no intention of interfering. By all means, finish up."

One wouldn't have thought the suffocating Bothan's eyes could bulge any wider. One would have been wrong. Ur'etu, boss of the Skar'kla Consortium, died staring in horrified rage at the blue-skinned bounty hunter.

"Now," the bounty hunter began as the body slumped to the floor, "let's you and me talk a minute."

"What about?" Even had the Jedi's words not swum in a soup of suspicion, the hand he rested on the hilt of his lightsaber would have been indicator enough.

"Mostly about how you faked all..." Long blue fingers waved idly at the room in general. "All this."

The hand on the lightsaber shaft tightened.

"I don't recommend it, son. Not even a Jedi'd be fast enough—and we both know you're no Jedi."

The man's answering hiss of astonished anger led into the louder hiss of plasma, the lightsaber blade once more snapping on to bathe him in a faint green glow...

And just as swiftly shut down as a blaster bolt tore through the shaft, sending metal shrapnel, burnt wiring, and crystalline shards tearing through cloth and, in a few painful instances, skin.

"Stolen lightsaber, right?" the bounty hunter continued, as casually as if discussing the latest slingball match. "Extra halt makes it easier to wield without leaving a few of your own limbs behind, that one's obvious. What else you got?"

The "Jedi" leapt, clearing the control panels and half the chamber in a bound, heading toward the fallen Weequay and—presumably—his weapons.

"The boots, right. Impressive." A second blaster bolt flew, piercing miniature engine, leather, and flesh alike. Smoke, so thick it was almost a fluid, gushed from the human's right heel. Propelled only by the other, now, his leap veered off course, slamming him into the wall with a bone-bruising crunch. He slid to the floor, groaning. "Smallest personal jet I've seen was 30-kilo pack," the Duros told him, gesturing idly with the pistol.

"You're lucky I made that shot, by the way. I don't typically practice shooting to wound."

Fingers shaking, the supposed Jedi raised a hand once more. The blaster quivered in the hunter's hand, then began to pull away.

"Mono-filament cable with a magnetic grapple?" The bounty hunter yanked, and the wounded man slid across the floor, dragged by his own wrist. "Probably looked just like the Forte to that scared Bothan idiot when you snagged his blaster." The human latched up against the hunter's feet with a pained gasp.

"And the suffocation. Let me see..." He bent low, studying the other's wrist gauntlets. "Gas emitter. Wouldn't recommend trying that, not with you and me so close. Might choke the both of us, hmm?"

"Real clever scheme, I'll give you that." The Duros holstered his weapon, then again started to idly tap a finger against his chin. "Leave behind a few bodies killed with a lightsaber or choked without any bruising, make sure witnesses see you performing a few tricks, and everyone's thinking your target riled up the Jedi something fierce. So nobody—not the authorities, not Ur'etu's allies—are looking at any of his business rivals. Smart."

"So which Hutts are you working for?"

"What did—? I never said... How—?"

"Not hard to figure. Not like anyone but the Hutts have been trying to move on Skar'kla territory."

The "Jedi" nodded once, his teeth clenched.

"All right. Then here's the deal, son. I took Ur'etu's job—that's killing you, in case you still weren't sure—because I figured taking down a Jedi would garner some attention. But everyone would've figured it out, once I brought you in. So here's what I figure: The Hutt's bounty on the Bothan must be pretty sizable,

so I'm going to collect it.

"And you... You're gonna convince me I made the right call letting you live by teaching me how to construct this kind of miniaturized equipment." Already the hunter's mind was reeling with the possibilities; energy fields, ship controls, hidden weapons, code breakers...

The false Jedi was clearly wise enough not to bother asking what would happen should he refuse. Instead, he nodded a second time, even more stiffly. "I didn't catch your

name, bounty hunter."

"Bane. The name's Cad Bane."

"Never heard of you."

"No." Bane couldn't keep a broad and vicious smile from spreading across his face. War was looming—and the hunter with access to this kind of gear, and the right attitude to use it, would have more than enough of a reputation to cash in when the time came. "No, you wouldn't have."

"Not yet." ☹️

"You're lucky I made that shot, by the way. I don't typically practice shooting to wound."
—Cad Bane



EXPANDED

Star Wars: The Essential Reader's Companion is out from October 3

More on Ari Harnett can be found at <http://mousefaster.com/>

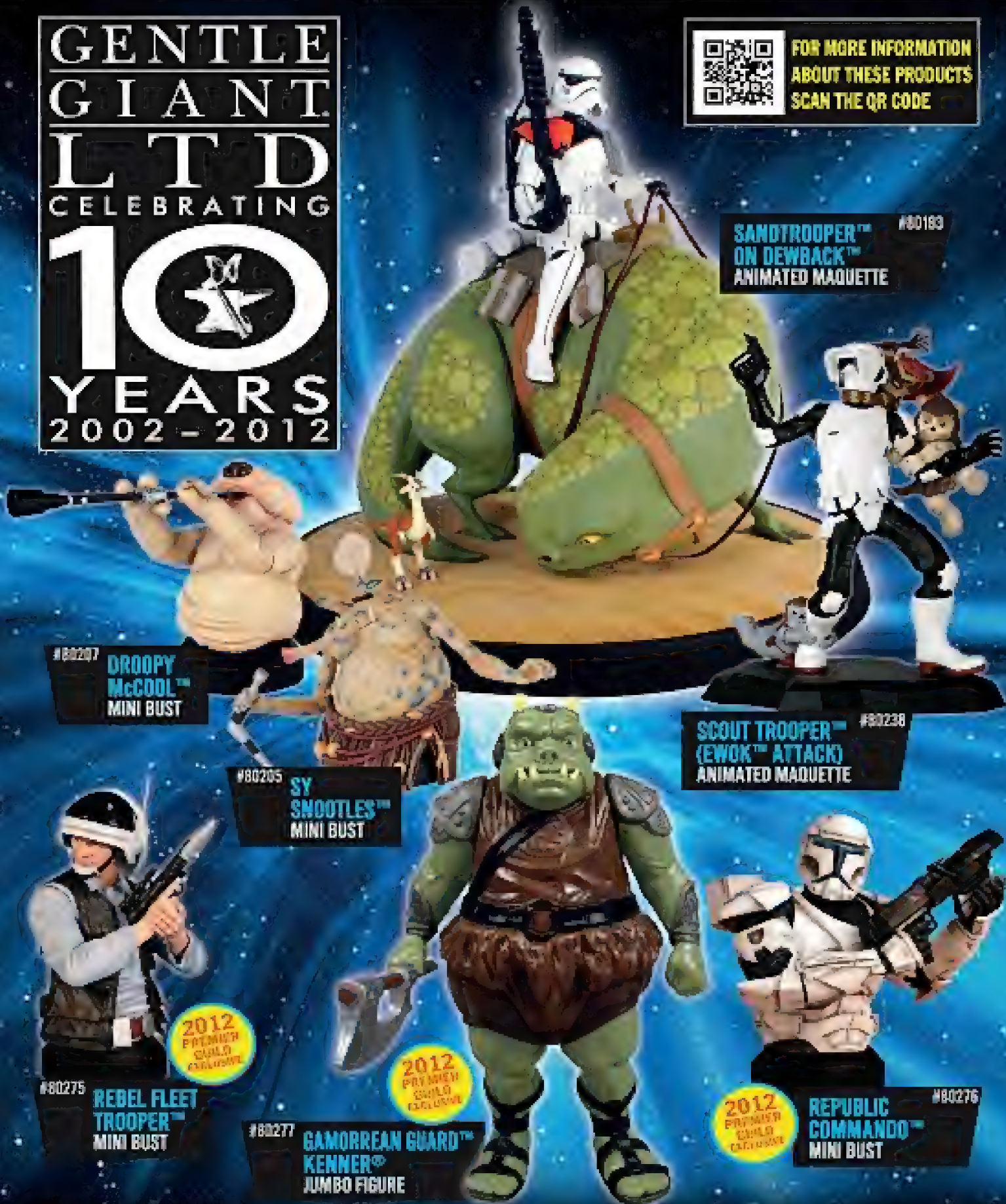
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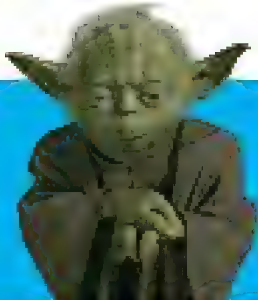
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FEATURING THE ARTWORK OF
RALPH MCGUARRIE AND MANY MORE!

"THERE'S NOTHING LIKE A GOOD BLASTER AT YOUR SIDE, KID."

R. MCGUARRIE



BOOKS



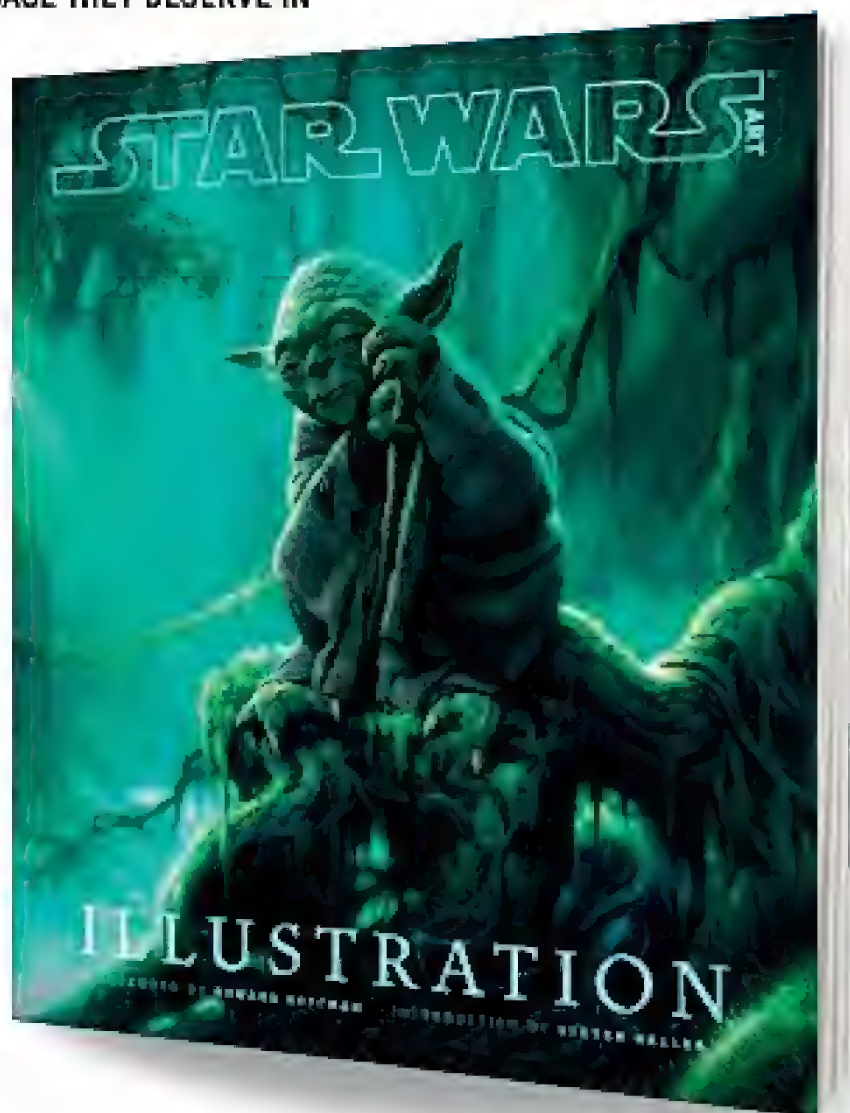
JEDI MASTERS OF PENCIL AND PAINT

STAR WARS ARTISTS GET THE SHOWCASE THEY DESERVE IN *STAR WARS ART: ILLUSTRATION*

Over the decades, both master artists and up-and-comers have depicted the heroes and villains of the galaxy far, far away. Abrams Books has been giving these fine artist and illustrators their due, with two hardcover volumes (*Star Wars Art: Visions* and *Star Wars Art: Comics*) concentrating on original works and comic-book pieces, respectively. Now a third volume—*Star Wars Art: Illustration*—has arrived to shine a spotlight on the best work created for book covers, trading cards, magazine pieces, limited-edition art prints, and packaging for videogames and collectible merchandise.


"We've gathered original artworks across the spectrum of licensing, representing the best work from *Star Wars* products of all shapes and sizes," explains Abrams editor Eric Klopfer. "It's definitely a poppler, more action-packed, and more familiar collection than the previous volumes. There's a lot of fan favorites that will be instantly recognizable, but they're presented in a lavish format, as artworks, without obscuring type or other packaging design elements."

To determine which artworks would make the cut, Lucasfilm executive editor J. W. Rinzler went straight to the source: George Lucas, who is curating the *Star Wars Art* series. "George was given a few iPads loaded up with all existing licensing and merchandising art in the Lucasfilm Archives," says Klopfer. "From thousands of artworks he chose approximately 200 pieces, many of which are already hanging on display in Skywalker Ranch and Lucasfilm's Presidio offices."



HUGH FLEMING
Dewback Attack
Acrylic with colored
pencil on illustration
board Editorial
art for *Star Wars*
Insider magazine
no. 35, 1997





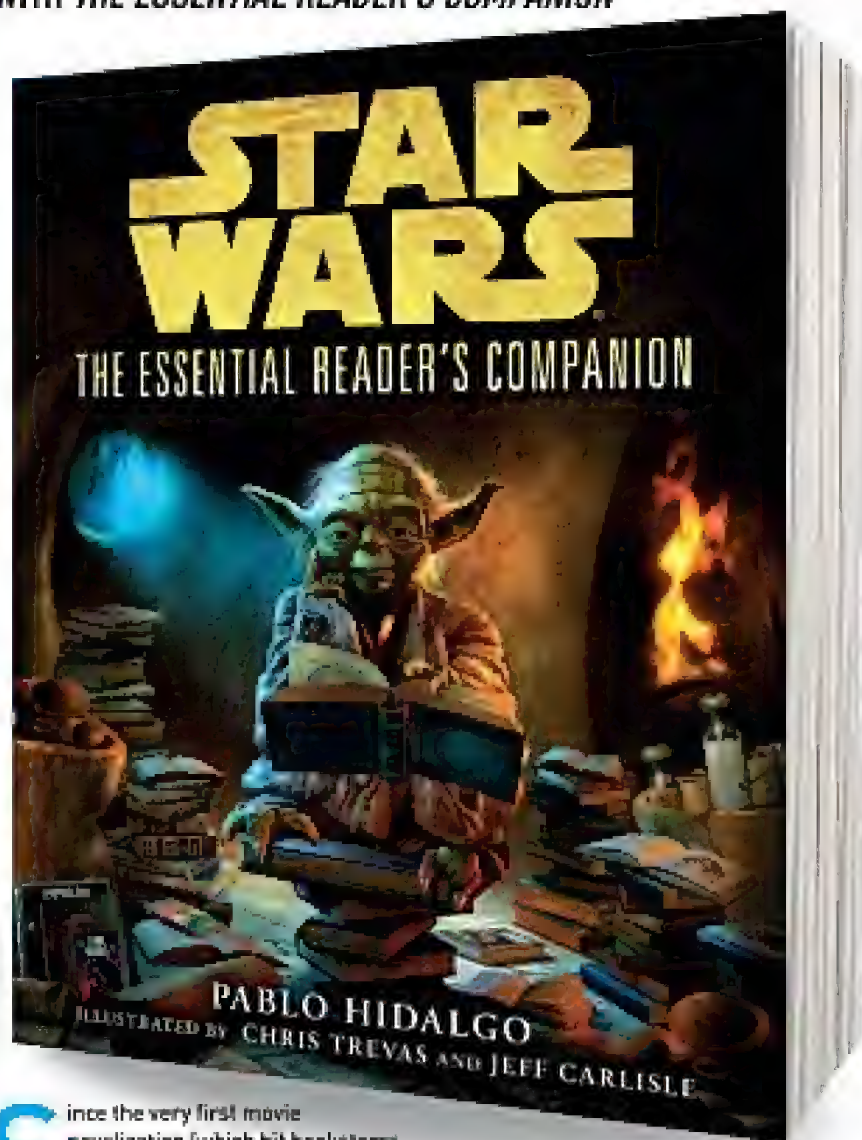
Star Wars Art: Illustration also features an introduction by Steven Heller, co-chair of MFA Design at New York's School of Visual Arts, and a foreword by previous Lucas Licensing president Howard Roffman. It contains previously unpublished and rarely seen artworks by John Alvin, Brett Blevis, Rick Buckler Jr., Dave Dorman, Tommy Lee Edwards, Hugh Fleming, Tim and Greg Hildebrandt, Ralph McQuarrie, Tsuyoshi Nagano, Brian Rood, Tsuneo Sanda, William Schmidt, David Seeley, Ken Steacy, Drew Struzan, Jerry VanderStell, Christian Waggoner, Al Williamson, and many others.

Like the Star Wars movies, the Abrams' Star Wars Art series isn't ending after its first trilogy. "Right now, we have definitive plans for at least two more volumes," Klopfer reveals. "More details to come, but the next volume for fall 2013 is tentatively titled *Star Wars Art: Concepts* and will collect the best concept art from both trilogies, videogames, plus a few surprises."

TERESE NIELSEN
Luke in Bespin Armor
Oil and acrylic on
illustration board
Star Wars Mini-
atures packaging
for Wizards of the
Coast, 2007

ONE BOOK TO RULE THEM ALL

GET A WHOLE NEW PERSPECTIVE ON *STAR WARS* FICTION
WITH *THE ESSENTIAL READER'S COMPANION*



With David Laury

Since the very first movie novelization (which hit bookstores six months before the film itself), the *Star Wars* saga has enjoyed a vibrant second life on the printed page. Fiction novels, young-adult titles, e-book novellas, and short story collections are just some of the channels through which the Expanded Universe has kept expanding. New fans looking to hop aboard—and longtime fans wanting to learn more about the ride they're taking—will want to pick up

Del Rey's *Star Wars: The Essential Reader's Companion* this October.

"We tried to provide something for readers of all levels of experience," explains Lucasfilm's Pablo Hidalgo, the book's writer. "For new readers, the book is supposed to add a boost of confidence when looking where to go next. It's handy for lapsed readers who might have missed

books and who want to get a handle on what's been happening lately. And for experienced readers, it's a browseable alternative to running their finger up and down the spines of their personal library, trying to remember, 'Now what was the book in which this happened?'"

In order to write the *Essential Reader's Companion*, Hidalgo had to first decide which stories were truly essential. "We love the comics stories, but space limitations meant we couldn't put in all fiction," he says. "Every *Star Wars* novel is in there, as is every short story. For young reader material, we focused on stuff for ages 12 and up. Choose-your-own adventure books are not in there, nor are the little fiction vignettes that appear in source material, like the roleplaying games. But even after making those cuts, we still ended up with hundreds upon hundreds of detailed entries."

The Essential Reader's Companion features nearly 50 all-new character portraits, and over 100 full-color scenes depicting key moments from the books, many illustrated for the first time. Artists include Chris Trevas, Darren Tan, Jeff Carlisle, Chris Sealf, Brian Rood, and Joe Corroney. Says Del Rey editor Erich Schoeneweiss, "That's an all-star lineup in anyone's book."

Unlike *Star Wars: The New Essential Chronology*—which maintains the illusion that every event in the *Star Wars* Expanded Universe is part of a cohesive reality—*The Reader's Companion* presents the EU as a series of adventures created here in the real world. The stories are organized by their in-universe chronological order, but Hidalgo also notes when a work was first published, and whenever the overarching continuity of the EU fails to line up perfectly.

"I'm one of the biggest Expanded Universe fans at the company who doesn't actively work in its creation," he points out. "I'm not part of the publishing or licensing group, but since 2000 I've had a ringside seat on the production of the EU. And for stuff that predated my time at Lucasfilm, I have access to some amazing development notes. The New Jedi Order has a binder devoted to it with handwritten notes and diagrams—in some cases, absent-minded doodles that were probably done in lengthy story meetings. I was happy to get some of that research into here."

Think of *The Essential Reader's Companion* as your backstage pass to the development of the Expanded Universe. "It's really the first Essential Guide that isn't set in the fictional universe," says Hidalgo. "It's set in our universe." 🌌



COMICS

FRESH LOOK, TIMELESS FEEL

DARK HORSE'S *STAR WARS* RETURNS TO THE FEEL-GOOD TIMES OF THE CLASSIC ERA WITH LUKE, HAN, AND LEIA.



The *Star Wars* saga has been going strong for 35 years, and Dark Horse has been publishing tie-in comics for over half that time. Therefore, the announcement of a new, deck-clearing series, simply called *Star Wars*, came as a shock to fans who heard the news at July's San Diego Comic-Con. Uniting the talents of writer Brian Wood (*DMZ*), artist Carlos D'Anda (*Batman: Arkham City*), and cover artist Alex Ross (*JLA: Liberty and Justice!*), the series hearkens back to a simpler, more accessible time of heroic Rebels and evil Imperials.

"As far as I'm concerned, in terms of this series, there is no Expanded Universe," says Wood. "I'm picking up right where *A New Hope* left off, and well before *Empire* starts. Rather than striving to include the larger universe, I'm paring all that away and just dealing with what the characters know. Luke and Leia are not siblings, as far as they know. Luke is unaware his father is Vader. It's such a perfect place to launch new stories."

Not that Wood is unfamiliar with the Expanded Universe—quite the contrary. "I know too much," he points out. "I have to keep to the mandate of telling simple post-*A New Hope* stories. To give one example, I can't write Wedge Antilles as seen in the X-Wing novels, but instead I need to write a younger, less-experienced Wedge who survived Yavin with Luke. This is tricky, because I know so much more about Future Wedge than the Yavin Wedge."

"So I'm really trying to channel the five-year-old me that saw *A New Hope* to stay within those lines," he adds. "I want to tell great action stories with a powerful emotional core. *Star Wars* isn't sci-fi, not



Cover art: Alex Ross

really. It's incredible character drama in an epic universe."

Alex Ross is one of the most celebrated artists working in comics today, famous for capturing icons such as Superman (Kingdom Come) and Spider-Man (Marvels) in a realistic, painted style that has been compared to the work of Norman Rockwell. Ross, who is contributing the cover art for issues #1-4 of the series, sees his multi-character collages as very *Star Wars*, in the tradition of the poster art of Drew Struzan.

"No one can deny how large the icons of the *Star Wars* universe are," he explains. "It's not just how long they've been around, it's also their worldwide cultural impact. Darth Vader is as big as any comic book legend."

But therein lay a puzzle for Ross, whose drawings of superheroes are an act of transformation, turning two-dimensional comic book renditions into hyper-realistic portraits. "It's different in film where you have a perfect celluloid image," he says. "If you want to see what Harrison Ford looks like, you don't need an illustration by any one artist. Trying to depict characters that everybody already knows is something I've usually stayed away from, thinking, *They don't need my help*. But that's why I ended up being much more challenged by this project. If I don't do my job right, you're going to know."

That meant Ross needed to double down on his *Star Wars* research. "Something that's made an impact on my work are the highly accomplished dolls made by Sideshow and others in the last 10 years," he says. "Having



**"Darth Vader is as big as any comic book legend."
—Alex Ross**

sculptures of head likenesses and full costume articulation was a good base, because I could create lighting conditions that I wasn't going to find in the films. I also did photographic research, because every toy, no matter how good it is, might be missing details that a fan would immediately recognize as inaccurate. And I've seen countless *Star Wars* paintings of Luke or Leia where the reference was a familiar photo from the press kit, or taken from a single frame from the films. Instead, I wanted to find something that was uniquely my perspective."

Interior artist Carlos D'Anda comes to the series with a deep respect for conceptual artists such as Ralph McQuarrie, Joe Johnston, and Iain McCaig, who helped craft the look of the films. "I think it's safe to say that most of us working in comics, games, or movies were majorly influenced by the *Star Wars* universe," he says. "I'm certain that my fascination with tech came from watching *Star Wars* a gazillion times. And to be perfectly honest I've never done a lot of character likenesses. It's a bit intimidating to be drawing characters that are such a big part of modern culture."

Echoing Ross, he adds, "I don't want to draw Harrison Ford, I want to draw Han Solo!"

Even with his technical background, D'Anda

sometimes found the intricacies of *Star Wars* surprisingly tricky to pin down. "Vader is hard," he points out. "If you draw one line wrong on his helmet, he looks weird, or not intimidating. Drawing TIE fighters in perspective is also kind of hard, especially if it's a whole squadron! I've been watching the original trilogy to get a feel for the visual language of the tech, I'm trying to absorb it all so it becomes second nature."

Wood, who recently launched a Conan series at Dark Horse under the no-frills title *Conan the Barbarian*, was thrilled to be invited to take the reins of this new series, and happy that it took a back-to-basics approach with the two-word label *Star Wars*. "I was secretly hoping for that title," he says. "It not only signals a fresh start, but also the status of the series, in a way. It positions it as important and central, and, as time will hopefully prove, the foundation for things to come." 🗡️





INCOMING

THE LATEST *STAR WARS* GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: PETE VILMUR

HASBRO



FIGHTER PODS RAMPAGE X-WING VS. TIE FIGHTER PACK

Hasbro's *Star Wars* Fighter Pods series expands with this latest edition due out in the Fall, a set which includes 16 figures (four of which are special editions for this pack), two Spinfire Launchers, and an X-wing and Tie Fighter. Two of the figures will remain hidden until the pack is opened! Approximate retail price will be \$19.99.

ACME ARCHIVES

"REVENGE OF THE SANDPEOPLE" PRINT

Artist Mark Daniels delivers a ravenously retro poster illustration done in the style of '50s and '60s zombie movies. This new lithograph, which will debut at Celebration VI, will likely be limited to around 300 prints, and cost about \$50.

THE JUNDLAND WASTES HIDE A SINISTER SECRET



MYSTERIOUS WARRIORS HELLBENT ON TERROR!

REVENGE OF THE SANDPEOPLE

Ben *Luke*
KENOBI SKYWALKER

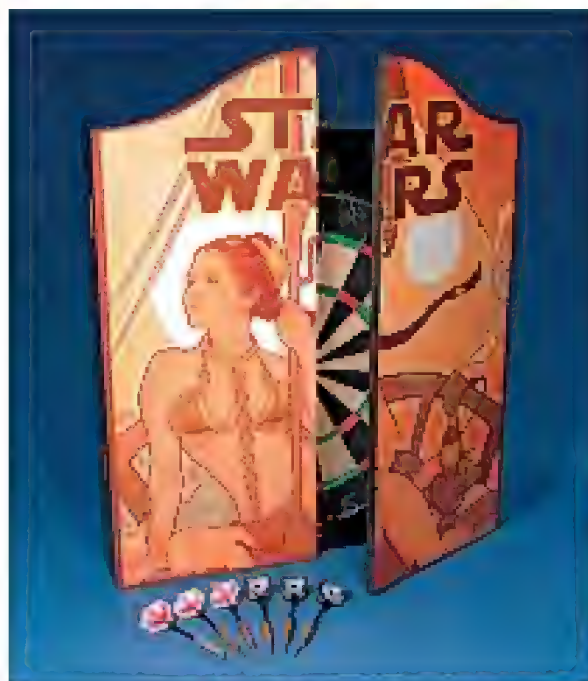


LUCASFILM PRESENTS 'REVENGE OF THE SANDPEOPLE'
WRITTEN & DIRECTED BY OWEN LARS PRODUCED BY JABBA THE HUTT MUSIC COMPOSED BY MAX REEBO



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ANALOGUE VIDEO & MORE: 173.161.30.4



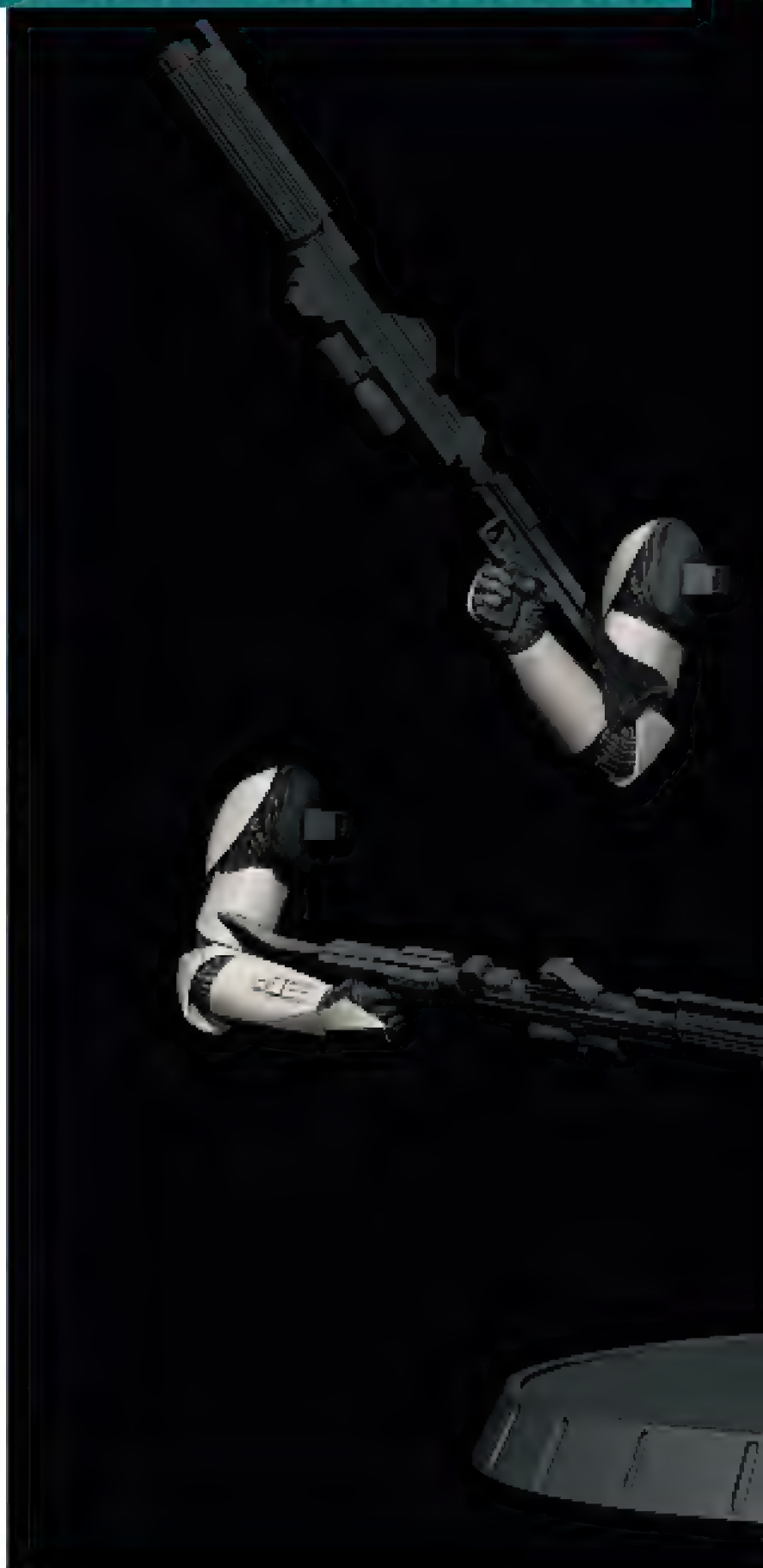
STAR WARS DART BOARD

Adorned with Adam Hughes' stunning "Last Daughter of Alderaan" artwork from 2006, this classic dart board and case set is made of high quality hard wood and features a tough Bristol target board with metal rims, metal case hinges, and magnetic closure. Also included are two mounted chalk scoring tablets and two sets of printed flights for customizing your favorite darts (darts included). Available this Fall for \$99.



NIEN NUNB MINI BUST

The Sullustan flyer and smuggler who co-piloted the *Millennium Falcon* with General Lando Calrissian during the Battle of Endor makes his mini bust debut! The 1/6 scale hand-painted polystone figure will be available in the fall and will retail for \$95.





CONCEPT ART
NOT FINAL

WHITE CLONE TROOPER DELUXE STATUE

Featuring multiple interchangeable limbs and heads, the White Clone Trooper Statue can be displayed in a wide variety of different poses. This highly-detailed, hand-painted foot soldier of the Grand Army of the Republic will be available later this year for \$265.

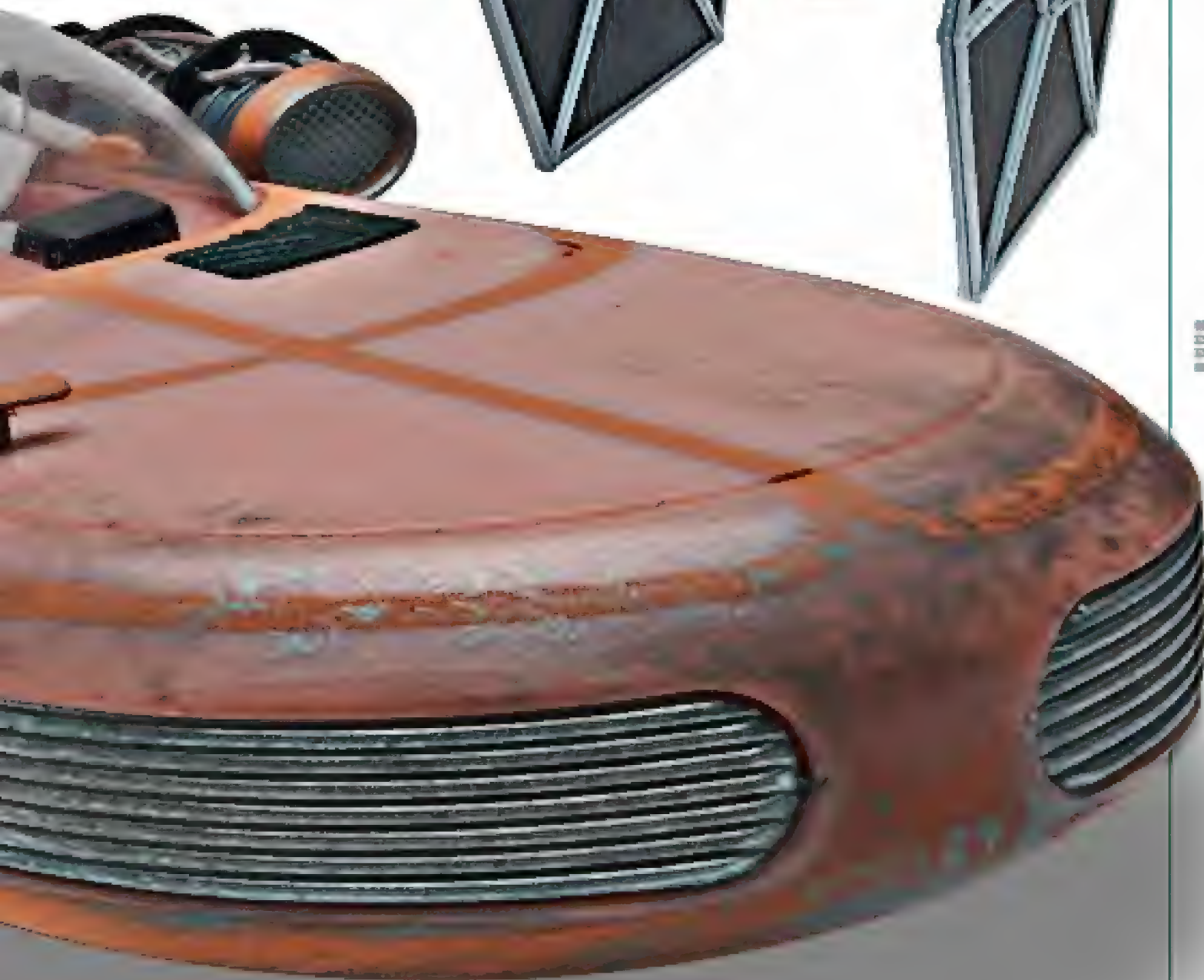
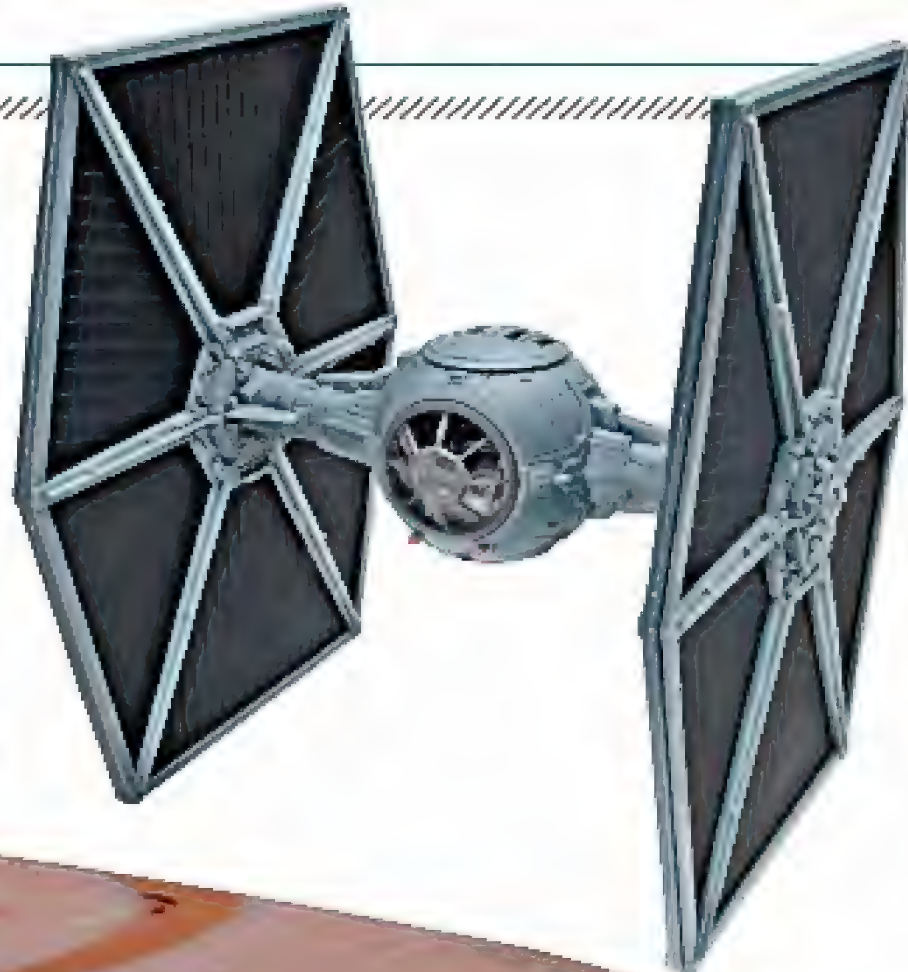


LANDSPEEDER

Recent releases from Revell include a snap-together Landspeeder model kit which comes pre-decorated and fully painted, with no glue required. The kit also includes pre-painted figures of Luke Skywalker and C-3PO as well as an adjustable display stand. It measures about 9 1/2 inches long.

TIE FIGHTER

Another great model kit from the Revell SnapTite® line, the TIE Fighter also comes fully painted and decorated, and features an opening hatch, detailed interior, and a painted pilot figure. Adjustable display stand also included. Measures six inches wide. For more information on both of these kits, visit www.revell.com





VOL. 133

BANTHA TRACKS



BY THE FANS
FOR THE FANS

IN THE SERVICE OF THE EMPIRE



↑ FOR SITH AND COUNTRY

When members of the Empire City Garrison of the 501st attended a recognition ceremony for the volunteers of West Point, their visit turned into much more than they originally anticipated.

"After the ceremony, we were invited to pay a visit to the cadets as they drilled on the main field at the Point," writes Robert DeSimone, who costumes as Darth Vader. "After they realized we were there, we were told that the cadets wanted to present the colors to Lord Vader."

DeSimone and the two stormtroopers stood on historic ground as the cadets paraded by.

"It was one of the most incredible experiences I have had so far!" concludes DeSimone.



GET IN TRACKS!

TRIBUTE AND THANKS

This past spring, the Southern California 501st and Rebel Legion appeared at the El Centro Air Show for the second year in a row.

"Over 35,000 people attend this airshow each year," writes Lesley Farquhar. "It's a great way for us to pay tribute to our local military folk."



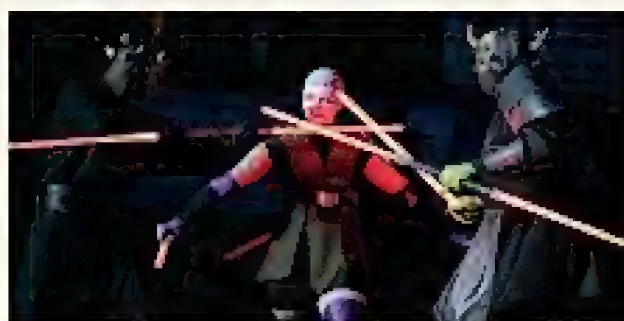
STORM OF THE SITH

↓ "Even though rain was predicted, it did not deter a record crowd at Coca-Cola Field, which eagerly anticipated a different storm: Storm of the Sith!" writes Lawrence Tetewsky.

More than 30 members of the North Ridge Buffalo Fan Force, Echo Base of the Canadian Base Rebel Legion, and the 501st Garrison's Carrida and Excelesior provided *Star Wars* entertainment and fun at the fifth annual Buffalo Bison's *Star Wars* game.

↓ *Star Wars* characters took part in game activities on and off the field. "The real excitement began at the end of the fifth inning," reports Tetewsky. "as the first of six filmed chapters played on the Jumbotron." The six scenes told the backstory of the epic battle of good vs. evil that took place on the field, with a multitude of costumed characters, after the end of the game.

Thanks to Lawrence Tetewsky; photos by Bob Hubbard



NOT YOUR AVERAGE DAY AT THE LIBRARY

The Joliet Public Library held their third annual *Star Wars* Day in early June, and costumed fans from the area helped the Library inspire young readers with games, activities, and exhibits. There were displays of both "good guy" and "bad guy" costumes from the Rebel Legion and the 501st, as well as props, droids, and an "Imperial Training Academy" that boasted a continual line of children waiting to play.

Before the event, Kathy van Beuningen heard from the library that they were looking for more "Queens and Princesses" for this year's festival.

"The library forwarded the request to our members in hopes that more of our Princess Leia and Queen Amidala costumers would be encouraged to attend," reports van Beuningen. She thought immediately of her hand-crafted female doll collection, which includes characters of all kinds, and arranged with the library to make them part of the exhibit.

"The *Star Wars* subjects my dolls portray do include Princess Leia and Queen Amidala, but all of the other human dolls are female and are wearing *Star Wars* costumes that are usually associated with male roles," she says. "When children seeing all of these dolls wearing costumes it reinforces the idea that girls can be stormtroopers, snowtroopers, rebel pilots, rebel troopers, TIE pilots, Imperial officers, and bounty hunters as well as queens and princesses."



SUBMISSION GUIDELINES

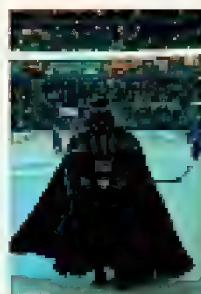
Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned.

Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to BanthaTracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 37901, San Francisco, CA 94139.

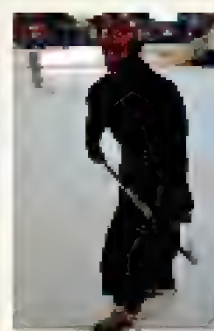
FORCE LIGHTENING

The Tampa Bay Lightning NHL Hockey team partnered with the *Star Wars* Grand Florida Alliance and 501st Legion Florida Garrison to help celebrate the theatrical release of Episode I: *The Phantom Menace* in 3D, and to have a lot of fun with the hockey fans at the game.



↑ The Lightning offered fans a special VIP package which included a ticket to the game, access to an all-you-can-eat and all-you-can-drink buffet, an exclusive licensed *The Phantom Menace*/Lightning hockey puck and photo opportunities with *Star Wars* characters," reports Chris Wyman. "The SWGFA had a booth set up outside to greet fans as they stood in line to pick up their tickets, wristbands, and ultra cool hockey pucks before ↓ the game."

Costumed characters entertained fans both on the ice and off, posing for pictures and taking part in games and contests. Winners received the *Star Wars* Blu-ray box set and other prizes.



↑ After the first period, Darth Maul himself put on skates and took part in a *Star Wars* shootout with random VIP ticket holders chosen to participate.

"At the end of the third period, the game was tied five-five which resulted in overtime play," concludes Wyman. "The Force was truly with the Lightning that night as they eventually scored an incredible goal to win the game 6-5 over the Sharks." Thanks to Chris Wyman for photos and news.





↑ JEDI IN JAPAN

The Jedi Order of Japan, attending the Japanese Self-Defense Forces event at Yae-city in Osaka.

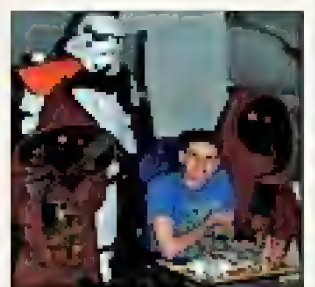
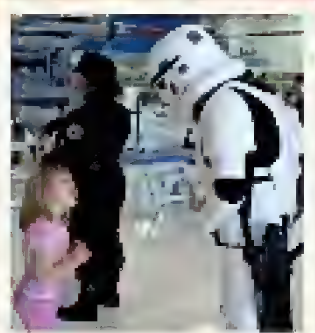
Photo submitted by Okiyugu Kado.



↑ MAY THE FOURTH BE WITH YOU

"Our May the Fourth Be With You event was a huge success!" writes Matthew Burchette, curator at the Wings Over the Rockies Air & Space Museum in Denver, Colorado. "We went from a mere 45 attendees last year to 2,644 this year!"

In addition to housing and displaying a number of real-world aircraft, the museum is also home to an X-wing starfighter from the galaxy far, far away. For more on the museum, go to www.wingsmuseum.org.



CANADA DAY TROOPERS

↓ Cary Conder reports on another successful troop at Canada Day in Sidney, British Columbia. The group received a note of thanks from the Lord Mayor of Sidney, Ted Daly, after the event.



CELEBRATION START TO FINISH

When my editor Jonathan Wilkins, told me this edition of *Bantha Tracks* would be out during Celebration VI, I leapt at the chance to reminisce about my favorite event.

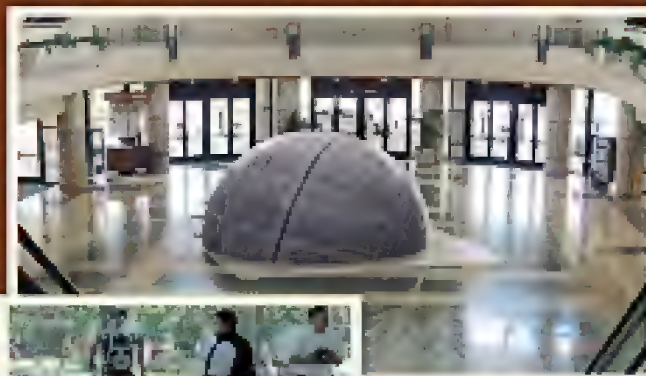
When I was hired by Lucasfilm to report to Steve Sansweet, and help produce *Star Wars Celebration II* in Indianapolis, Indiana, I was an old-hand at Star Wars fandom and events, but new to Celebrations. When Celebration I happened in Denver, I was living in a remote fishing village in Alaska, and unable to make the trip.

Directing the 501st color guard before the opening ceremonies of Celebration IV. By far the most important lesson I learned at Celebration II was the power of fans to entertain and delight other fans. We took applications from fan groups to have tables in the exhibit hall, so they could share their love of Star Wars with other fans, and recruit new members. The Rebel Legion and the Jedi Assembly were just getting going at that time. The 501st Legion was well underway, but was nowhere near the numbers it has now. All of the fan groups received a big dose of awareness from Celebration II, and the show benefited from their enthusiasm and involvement.



Frank D'Iorio held his first Celebration diorama building experience at CII, leading eager builders of all ages to create a huge model of Tatooine, with adobe dwellings, the Cantina, and Docking Bay 94. D'Iorio has been creating bigger and more impressive diorama experiences for each subsequent event, with Endor, Hoth, and Death Star settings. Ten years later, for Celebration VI, he and his crew "Return to Tatooine," and the end product promises to be incredible.

We had the very first B2-D2 builders' room and Droid Parade at Celebration II. As any attendee of a Celebration will tell you, the droid builders' participation has become a highlight of every show.



Get in Tracks!

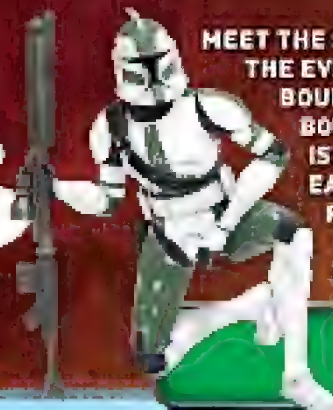


Mary Franklin

Editor, *Bantha Tracks*

At the end of every Celebration, I feel a little sad that it's over, but more than that I feel accomplishment and joy. I don't think there is any job better than helping thousands of Star Wars fans have a good time. And I immediately I start thinking about the next one. Where it will be and what we will do...? Stay tuned!

BOUNTY HUNTERS



MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! *STAR WARS INSIDER'S* BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH ISSUE'S WINNER WILL RECEIVE A FANTASTIC KOTOBUKIYA *STAR WARS* STATUE KIT, WORTH AROUND \$100!

KOTOBUKIYA



*Joseph Sumis (left) and Ian McDiarmid after a performance of *Timon of Athens**

BOUNTY WINNER!

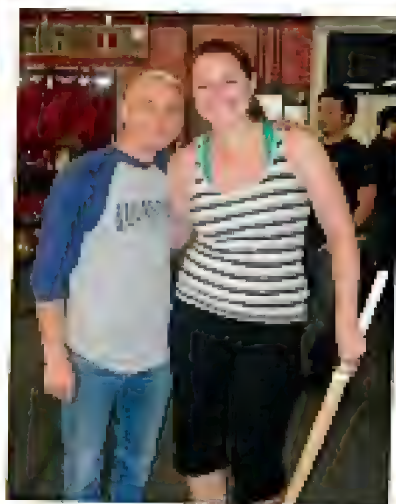
A SHAKESPEREAN SITH LORD IN CHICAGO

I recently had the opportunity to meet the Emperor himself, Ian McDiarmid after a performance of his play, *Timon of Athens*, on May 24, 2012, where he was performing at the Chicago Shakespeare Theater. I figured this would be my only chance to ever get to see him perform in person. The play was phenomenal and he was extremely energetic. Every now and then, I could hear traces of the Emperor come through in his performance and it sent chills down my spine. After the show, he was in the lobby meeting fans, taking photos, and signing playbills. It was truly a dream come true. —Joseph Sumis, by email

Congratulations on winning the prize this issue, Joseph. You would make a fine apprentice!

LEARNING FROM A MASTER!

I was able to take a lightsaber class with Nick Gillard, stunt coordinator on the Star Wars prequels. It was such a unique and amazing experience to work so closely with the master himself. He was such a patient and encouraging instructor. I learned so much and had a lot of fun. It is one of the coolest things I've ever done, both as a fencer and a Star Wars fan. —Megan Niessink, via email



Nick Gillard and Megan hang out!

BONDING WITH BODIE!

My friend Brett (on the right) and I went to a Collectormania event at Milton Keynes, England, in May 2005, weeks before *Revenge of the Sith* arrived to cinemas.

One of the Star Wars cast I met there was Bodie Taylor who played several young clone troopers in training.

After getting his autograph, I asked if he minded me having a photo taken with him. He responded by getting us to pose with him! —Sebastian Anstey, via email



Bodie Taylor gets tough with Sebastian and Brett!

CAN YOU GO ONE BETTER?

DO YOU KNOW NATALIE PORTMAN? ARE YOU FRIENDS WITH FRANK OZ? MAYBE YOU'VE ARM-WRESTLED ARMED HOSTS! WE WANT TO SEE! SEND PHOTOS OF YOUR ENCOUNTERS WITH THE STARS OF STAR WARS TO: COUNTYBROTHERS@TITANEMAIL.COM. STAP THEM INSIDE! VIA THE CONTACT DETAILS ON PAGE 3. OR EMAIL US AT COUNTYBROTHERS@TITANEMAIL.COM

WHY DARTH MAUL IS A HERO TO ME!

I finally got to meet Darth Maul himself, Ray Park, at a Wizard Con in Toronto, Canada. It was one of the best experiences I could have had. Even as my wife and I were waiting in line, he was handing out candy to children. My wife had made a joke about how scary it was to see Darth Maul handing out candy to kids. When we finally got to the front of the line, Ray ended up being anything but scary. He spoke to us for so long that I was actually the one who reminded him that there were many others in the line behind me, but he just smiled and told me, "Don't worry about it, they'll get their turn. Now, tell me about your kids." Ray, despite playing one of the best bad guys in Star Wars history, is one of the coolest guys I have ever met! —David Purdy, via email



David meets his guy, Ray Park!



Andy (second row back, left) and Dave Filoni (in front)

SCARE WARS!

My son Drew and I met Dave Filoni while waiting in line for the Hollywood Haunted Tower ride during the Last Tour of Endor part of Celebration V at Disneyworld in Orlando, Florida. While in the elevator, we turned around and there he was, standing next to us! The other fans noticed him as well, and soon the entire elevator was filled with the sounds of howling Wookiees and laughter! I bought the picture after the ride was over, and saw that Dave was seated directly in front of us! Later in the evening we ran into Dave again and he autographed our picture. Thanks, Dave, for being so accessible to the fans and for making that ride something we'll never forget! —Andy Meeker, Grosse Pointe, MI.

RED FIVE

RANDY MARTINEZ'S 5 FAVORITE STAR WARS POSTERS

Popular Star Wars artist Randy Martinez on Star Wars art: "Star Wars has generated an era of iconic art that has permeated world culture for over 30 years. From movie concept art to toy packaging, Star Wars art has been created in just about every artform known to man. My favorite Star Wars art has always been posters. Posters have the unique challenge of saying so much in one image, and I've just always loved their grand scale. A great poster is more than just an enlarged image, it's a specific artform that takes talent, skill, and intelligence."



1 RETURN OF THE JEDI THEATRICAL ONE-SHEET (Hungary), Unknown Artist

This is a relatively new favorite of mine, as I was made aware of this poster only a few years ago. I love this piece because it is so un-Star Wars. The artist obviously knew very little about *Return of the Jedi*, and was probably given just a handful of reference images. But that is what makes this great. The artist took what he had and created an emotionally expressive representation of *Star Wars*. My favorite part of the poster is the presence of some strange green alien that never appears in the film. Dave Filoni, let's get this character in *The Clone Wars*!



2 STAR WARS STYLE A THEATRICAL ONE SHEET by Tom Jung

This is the poster that started it all. While the Hildebrandt brothers created a beautiful one-sheet of the same concept and design, Tom Jung created the first version of this iconic *Star Wars* one-sheet that, for me, really captures the feel and essence of *Star Wars*. There are literal design elements, but my favorite parts of this poster are the elements that go outside of the literal and focus more on design and color in order to capture the excitement and magic of *Star Wars*.



3 STAR WARS STYLE D (CIRCUS) THEATRICAL ONE-SHEET by Charles White III & Drew Struzan

This is my all-time favorite movie poster in any genre. Pairing up two master illustrators to create this masterpiece was a stroke of genius. What I love most about this poster is that it is so different to just about any movie poster that had ever been made, but for *Star Wars*, it's completely outside of the box. And that is why I love it. The excitement of *Star Wars* is captured through color, and even brush strokes. I love the way Luke, Leia and Han are painted. It looks almost like Vincent Van Gogh had painted it. Then to make it even more creative, it looks like it is partially torn off a wood billboard. It's truly a masterpiece.

4

STAR WARS ROCKS

by Hugh Fleming

This is one of my all-time favorite illustrations, in any genre. Being a rock-and-roll fan, I loved the crossing of genres, but what I really loved was the comedy and sheer irreverence for *Star Wars* lore and canon. I think it is healthy to never take *Star Wars* too seriously, and *Star Wars Rocks* helped to keep things in perspective. This poster had a major influence in my creating "Sith Rocks" (Limited Edition Print) for *Star Wars Celebration IV* and Europe.



5

STAR WARS CELEBRATION EUROPE KEY ART

Sgt. Lucas by Randy Martinez

All ego aside, I really love this poster. The experience of creating the piece (with help from my girlfriend, Denise Vasquez, and my mother) was really magical. It was physically challenging to create a sculpture like this; few people realize there is no Photoshop involved. Being a huge Beatles fan, it was really fun to see it come together piece-by-piece reinterpreting all the detail of the original cover art into *Star Wars*. It has nothing to do with it being my creation, it's just really cool. As it turns out, the summer of 2007 marked the 30-year anniversary of *Star Wars* and the 40-year anniversary of The Beatles album Sgt. Pepper's Lonely Hearts Club Band. It's like it was meant to be!

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